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A
HAND-BOOK
OF THE
HISTORY OF PAINTING.

BY
DR. FRANZ KUGLER.

PART II.
THE GERMAN, FLEMISH, AND DUTCH
SCHOOLS OF PAINTING.

TRANSLATED FROM THE GERMAN BY A LADY.

EDITED, WITH NOTES,

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EDITOR'S PREFACE.

THE Editor is conscious that this second part of Kugler's Hand-book of Painting appears under great disadvantages. The volume already published bears on its title-page the name of an editor, in whom literary acquirements are combined with a most extensive knowledge, and with first-rate excellence in the practice of that art to which the book relates. The reader will remember that such qualities cannot be expected often to meet in one and the same person, as the editor of a popular manual, and he will look with indulgence on the remarks of a mere amateur, in whom scanty opportunities for observation, and a sincere love of the productions of art, will have to supply the place of so much*.

The volume now published contains the old German, together with the Dutch and Flemish schools. The Spanish, French, and English schools will form a third. For this departure from the original plan of the work there are several reasons. It has been

* The Editor has received all the information and assistance which he could desire from Mr. Eastlake, Mr. Gruner, and Mr. Ford, the author of the excellent Hand-book of Spain, recently published, and he takes this opportunity of acknowledging his obligations to these gentlemen.

felt that to compress the whole into a single volume, when the Editor's notes were added, would be exceedingly difficult; whilst Kugler's sketch of the History of the English School appeared rather too slight for the readers of this country, though perhaps sufficient for the German public, when considered in relation to the whole subject. The account of the Spanish school too will probably be re-written; the Editor has had some opportunities of making himself acquainted with the works of the schools of Seville and Madrid, though he has no knowledge of that of Valencia, beyond what can be gleaned in the Museum of the capital.

With reference to what this volume professes to furnish, the Editor trusts it will be borne in mind, that he pretends to no such critical knowledge as would enable him to give a decisive opinion on the genuineness of a particular work, or would justify his undertaking to settle a disputed point in the history of art, on the internal evidence of a picture. He has ventured in one or two instances, however, to express his own views of the merits of what he has seen; his main object has been to append to the text information necessary to supply omissions in the original, or such as may interest the ordinary English reader, though in itself of a common-place character. It must be remembered that he has not endeavoured to enumerate all the pictures of a master which are to be found even in this country. The

utmost he could do was to point to those which are at once most remarkable, and most easily accessible, as specimens to which the reader might refer.

Having thus explained the nature and professions of the volume now presented to the public, the Editor may be allowed to advert to some questions connected with the theory of art, which, it appears to him, may be very fitly discussed at the commencement of a work treating of the schools of Germany and the Low Countries. The masters of these schools have been the subjects of exaggerated contempt and exaggerated praise; whilst they are despised by some as deficient in that much misunderstood quality, *the Ideal*, they have been lauded by others as the only genuine imitators of nature.

In art, as in many other branches of human knowledge and industry, exclusiveness or the tendency to depreciate that which does not at once conform to our own taste and feelings, is a fertile source of error and of mischief. Such a disposition deprives mankind of the free and unrestrained enjoyment of much which is calculated to cheer and improve them. There was a time when amateurs in this country thought only of the grand style of painting, and the works of the great Italian masters (often, by the way, meaning the later Bolognese school); and then again there have been and are many who have either lacked the opportunity or have shrunk from the exertion of so cultivating the

taste and elevating the feelings, as to enable them to enjoy the great works of the Southern schools, and who thus remain absorbed in the high finish and the minute nature of the Dutch and Flemish masters. Some can see no beauty in Rubens on account of his coarseness; others cannot appreciate Pietro Perugino or Frà Angelico, because they are stiff and hard. Just as at one moment the classical rules of Vitruvius are upheld as the sole standard in architecture, and at another, pure taste is supposed to be shown by an extreme admiration of Gothic buildings. The Cathedrals of Cologne and Strasburg were once treated as the work of barbarians, and now St. Peter's runs some risk of being talked of as nothing but a splendid error.

Each set of principles in its turn becomes exclusive: the fashion shifts and oscillates in art as in other things, and it is always easier to assume superior knowledge by the skilful use of a sneer, than it is really to feel the value of works which are beautiful in their own way, though unlike each other. Nor does it follow that men are free from this sort of illiberal feeling, because they refuse to follow the fashion of the day in matters of taste: there are persons who cling with a sort of perverse vanity to some peculiar fancy of their own, just because it is opposed to that fashion, and who unreservedly proscribe as heretical in art everything which does not conform to their own standard of orthodoxy.

In truth, however, in the works of art as in those of nature beauty is various ; the sources of pleasure are manifold in both, and one of the most mischievous impediments in the way of all improvement, and all true enjoyment, is this feeling of exclusiveness. It is interesting to speculate on the causes of such a disposition to narrow our capacity for receiving pleasure, and it would certainly be profitable to show that no such fastidious limitation is necessarily implied by the nature of art itself. We should thus vindicate for the Northern schools the praise which is their due, without allowing them to withdraw our admiration from the merits of the great Italian painters ; and therefore it is, as has been said, that a few words on such a subject may properly be prefixed to a history of Dutch and Flemish painting, though they involve in some degree a discussion of the general principles of the arts of design *.

The difficulty of seizing the common principle which pervades all the fine arts, has been much enhanced by the very disposition already described, to refer to some one particular school, or some favourite examples, as the sole measure of excellence, and then to reject, as unworthy of a moment's considera-

* Whenever the expression "the fine arts" is used in this *preface* it is meant to include music, poetry, and architecture, with sculpture and painting : the term "arts of design" is limited to the *two* last, with their subsidiaries, such as modelling, engraving, &c. &c.

tion, all that does not more or less conform to this arbitrary standard.

The fine arts differ from each other in one or more of three points, that is to say—in the subject itself which is treated, in the manner in which that subject is conceived by the artist, or in the means by which the conception of the artist is conveyed to the spectator or the hearer. In architecture the principle of imitation is from the nature of the case completely subordinate to utility ; and the general qualities of beauty of form and proportion are its principal points of contact with sculpture and painting ; all these three, however, agree, in appealing to the eye. In music, on the other hand, imitation is generalized and deprived of its more definite character ; but as architecture and sculpture have their common principles in form and proportion, so music and poetry have theirs, in the fact that they produce their effect through the ear, and in the principles of rhythm and metre. No subjects, again, which can be treated by painting or sculpture, can be wholly incapable of being dealt with by poetry. Whatever a man can model, or can trace on the canvass, must first be embodied in his own mind, and the form it there assumes may be in some sort described by the poet. Such an idea may of course be more or less fit for being conveyed in words, and after all any description may be necessarily defective

—still it is not wholly impossible. But the converse is not true;—there are many subjects which the poet can describe, at any rate imperfectly, and there are many sources of pleasure to which he can have recourse, which are wholly beyond the reach of the painter or the sculptor. There are conditions of action and modes of expression entirely inconsistent with the means and the materials employed by the arts of design: the difference of the subjects accessible to them on the one hand, and to poetry on the other, will thus often be implied by their respective natures. For instance, with the poet, words are the instrument, and with those words he forms propositions, which whether in his own mouth, or in those of his personages, necessarily *assert*, whilst it is evident that the arts of design can never *assert*. Nor can any single work of theirs present a succession of images—their mode of representation is momentary: that is to say, the qualities of a scene or a person must be conveyed in painting or sculpture by the selection of some single point of time which is conceived by the artist as a whole, and fixed in the colour or in the marble as sufficient to tell the story, or reproduce the characteristic qualities of the man.

To explain this a little more fully, in telling a story the painter will seize the moment which most completely implies all that has preceded, and all that is to follow; his accessories will aid him in making the tale intelligible; his work is to be a

drama, consisting of a single scene*. The power of effecting this object is one that characterises the highest masters, nor can anything be named more essential than such an instinct of suggestion. In portraits too, or in a single statue, there is room for similar and perhaps equal excellence. The character of the individual, his past career, and the habits of thought resulting from it, are to be as it were fixed and concentrated in the single figure before us, to be afterwards evolved from its rigid and unchanging features by the mind of successive spectators. It is of course impossible that this effect can be produced in all cases, especially on uncultivated and ignorant spectators; nor can the artist know, or if he knew, could he re-embody in a single view *all* that forms the complex nature of an individual; his object, therefore, is to seize what is most characteristic, and what implies least previous knowledge as essential in the spectator, whilst it is best adapted to the means of representation which he has at his command. If such a view of the task of a portrait painter is at all a correct one, we cannot wonder that good portraits are so rare, nor should we be disposed to class them when successful among the inferior productions of art†.

* The attempts of some of the early masters to introduce successive events into the same picture, only go to show that the difficulty was felt, and that the evasion of it is inconsistent with the conditions of the art itself.

† See, with reference to the points discussed above, the Editor's

The subject then treated by the painter, may be the same as that selected by the poet, but the mode of conception proper to each art must in some degree differ, and must have relation to their respective means for communicating the creations of their own minds to others. The painter—besides being limited to the single moment, and debarred from the successive and cumulative action on the feelings which is possessed by the poet—must necessarily dwell on qualities and on circumstances such as are capable of being set forth visibly by colours on a flat surface. He must endeavour to make these qualities as significant of all which he cannot attempt to imitate directly, as his means will allow. The second point, therefore, the mode of conception, is necessarily affected by the third; that is to say, by the means which each art employs as the medium of expression. These means thus impose on the artist conditions by which the original idea of his work, as well as its technical execution, is in a great degree regulated and defined. In what manner such conditions ought to affect the choice of an artist's subject, and to regulate the extent to which he should attempt to imitate nature, is matter for the deepest reflection. The rules which have been de-

veloped from the habitual consideration of these principles, are in fact what constitutes *style*.

Mr. Eastlake, in his preface to the former volume of this Hand-book, has well shown that these regulating principles of taste may be either such as are common to all the arts of design, and are dictated by the general relation which those arts bear to nature; or they may be such as are peculiar to each art, being dependent on the means specially employed by each, and therefore controlled by the relation which that particular art bears to its kindred arts. These two sets of principles he has properly treated as forming the groundwork respectively of general and specific style.

It may be worth while to illustrate this point more fully. If we compare the means employed by painting with those adopted by sculpture, and the characteristic qualities of each art as depending on these means, we shall be struck with the greater power of painting to represent emotion and transitory feeling, whilst sculpture can pourtray, more successfully perhaps than painting, the broad and permanent lines of character. Painting employs colour *, and

* It is unnecessary to observe that the use of colour, which without doubt prevailed in connection with ancient sculpture, was of a different kind. Its application there was purely subsidiary to sculpture, and its object was to secure a successful display of form. Its application in painting is far more extensive, and is peculiar to the latter art.

can deal with the eyes, in which feature particularly a momentary expression is often manifested ; sculpture on the other hand has the advantage in the modelling of the forehead, and of those lines about the mouth in which character is especially seen. The power of dealing with the eyes affords great facilities to a painter in telling a complicated story, or in giving unity to a group of figures. The direction in which the eyes of the principal figure in a picture look, may give the key to the whole. Painting moreover enables the artist to connect his figures, and explain his meaning completely through the medium of accessories and subordinate objects. Independently, therefore, of such subjects as landscape, which cannot be said to be fitted for sculpture at all, there are many points in which the *specific style* of the two arts imposes very different conditions on every step in the process to be gone through by the artist : the choice of his subject, his mode of conceiving and treating that subject when chosen, and his manner of conveying his own conception to the spectator, would all in their turn be affected most materially by such considerations. It will thus follow that we cannot apply the same standard as the measure of skill, in the case of the sculptor and the painter, without probably foregoing the characteristic excellencies of both arts.

Mr. Eastlake has further shown, that within certain limits a work may compensate for what is

defective in its subject, or in the treatment of that subject, as viewed in relation to nature, by its excellence as a picture. In other words, that a certain violation of the principles of general style may be made up for by peculiar merits, as regards specific style; for instance, the scene embodied in a work of Rubens may be coarse and revolting; the associations may be such as disgust rather than delight us, yet that very work probably gives the full vigorous effects of flesh and blood, such as no other painter ever attained, joined with the utmost physical richness of colour, and wonderful harmony of composition. Such a picture, therefore, may produce, upon the whole, far more pleasure than pain, and may claim a very high place as a painting; since that which is faulty in the moral associations suggested by it, or in the individual form, may be made up for in some degree by its other merits.

It is true that no such picture can be, as a work of art, absolutely perfect; it is true, also, that the qualities thus supposed to compensate for one another are not, strictly speaking, commensurable. Yet when we talk of the "merit of a picture," all this has to be considered, and it is owing to such a principle of compensation that the judgments of connoisseurs and of the public so often differ. When this is the case, both parties probably go too far. A technical eye, fully conscious of their value, assigns too much weight to the qualities of specific style, and treats

them as counterbalancing defects of a general character, such as are necessarily offensive to the lay spectator. The latter, on the other hand, sees these defects in their full deformity, and makes no allowance for qualities which neither practical knowledge of the art, nor any habitual training of his own mind, has taught him to appreciate. The lesson, however, to be learnt from all this is one of great toleration in estimating the works of any master or any school. How can there be any one fixed and certain kind of excellence, which excludes all others, when the sources of pleasure are various in themselves, and when the principle of compensation adverted to above must and will operate on our minds?

It may fairly be assumed, that the essential quality of all successful works of art, is their power to produce, upon the whole, a balance of pleasurable sensation. The three principal sources of this pleasurable feeling in the arts of design, are—first, form; secondly, colour, and light and shade; thirdly, the moral feelings and mental associations awakened by the work and its story.

Of these the last is common to all the fine arts, and it is unquestionably at once the most important and the most difficult to deal with. But the others are evidently essential to the work. A picture speaks to us through the eye: the eye is so formed by nature as to derive pleasure from a cer-

tain symmetry, and from certain combinations of colour and of light: these conditions, imposed as they are by the physical structure of the organ through which the impression is received, cannot be neglected with impunity. No intrinsic beauty in the story represented will make that work a *good picture* in which the painter has neglected to attend to form and colour: the panel may be curious as a record, or useful as conveying a moral, but it will not be a work of art. On the other hand it has been observed, that the effects of form and colour may lessen, though they cannot entirely remove, disgust at the story told in the picture; they may satisfy the eye of the artist and the connoisseur in some degree, when the full deformity of the work is felt by the ordinary spectator: but this is the necessary result of all technical or professional cultivation: means come to be partially considered as ends, and if they were not so treated, the progress towards excellence would be far slower and more uncertain than it is; for it is not every mind which can estimate the relative worth of each department of the subject on which it is engaged. More than ordinary vigour and clear-sightedness must exist in that individual who can, at the same time, properly appreciate the subordinate character of mere technical skill, and yet strive with undiminished energy to attain it.

To follow this somewhat further at the risk of repetition—we shall find that as certain combinations

of sounds produce pleasure through the ear, so certain combinations of colour and of chiaroscuro produce pleasure through the eye, though they do not necessarily suggest any definite mental image. A work may be, like Poussin's pictures, admirable on account of its qualities of form and composition, whilst its colour is defective: again, it may have the brilliant colour of Rubens, or the light and shade of Rembrandt, combined with ugliness in the individual form. That work no doubt will possess the highest merit which unites the three elements of pleasurable sensation properly balanced and mutually supporting each other—that is to say, in which the subject or story is pleasing in itself, and in which the form as well as the colour and chiaroscuro are appropriate to the subject, whilst in themselves they are such as afford physical pleasure to the eye. All this is requisite in a perfect work, but it does not follow that a picture may not possess high merit which wants one or more of these qualities. It does not follow that excellence in the qualities of specific style, when unaccompanied by other merits, is to be rejected as worthless, and that consequently no schools but those which may be called classical are to be considered as capable of affording pleasure by their productions, and that too as works of art, in the proper sense of the word.

These principles of toleration—toleration, not of *what is bad*, but of excellence of different kinds—

are capable of being widely applied: they would teach us to reject exclusive doctrines in our estimate of old pictures of different ages and schools, as compared with one another, and in our appreciation of modern works as compared with those of the earlier masters. The naïveté of the early German and Italian painters, the earnest simplicity with which they conceived and expressed the devotional subjects treated by them, and the moral beauty of those subjects themselves, may excite our admiration, without disqualifying us for duly admiring the brilliant breadth of light and shadow of Rembrandt, or the genuine truth and humour of Wilkie.

I have said nothing of one subordinate kind of pleasure which exists, without doubt, in connection with the arts of design—the pleasure derived from contemplating a successful imitation of any object, and recognizing it as such. Imitation, however, is a mean, not itself the end, of those arts: if higher qualities be wanting, the most successful imitation is a mere piece of handiwork. In the same manner too mere technical execution or power of hand may excite admiration, and enhance other qualities, but it will never of itself make a good picture, or a good statue.

With regard to imitation, however, it is difficult to leave untouched one question which materially affects, or is supposed to affect, the merits of the

classical schools of art, as compared with any other. This question is *the Ideal**: a subject so wide, and which has been so much and so angrily disputed, as to leave little hope of saying anything satisfactory upon it within the limits of a preface. Yet it is one which can hardly be passed over unnoticed, especially as the want of feeling for the Ideal is one of the current accusations urged against the Dutch and Flemish schools.

It appears to have been held by many writers and many artists, that an artist must improve and ennoble nature by having recourse to some storehouse of grand forms existing in his own imagination: at the same time, it is not easy to get a distinct and definite statement of what is meant by expressions similar to these: perhaps the following passage from Meyer and Schulze's notes to Winkelmann may be taken as boldly implying, if it does not set out in words, the theory in question:—

“The works of ancient art would neither have deserved nor have obtained the reputation which they enjoy, had it not been for the predominance of that Ideal which was imagined by each artist independently of external objects (*frei gedichtet*), and

* On this topic particularly Baron v. Rumohr's remarks, in his *Italienische Forschungen*, are most valuable, and have supplied the substance of much that follows. See also C. O. Müller, *de vitâ et operibus Phidiæ*, p. 63.

which stood complete before his mental eye. If Phryne were all that was faultlessly beautiful in form, and if she gave Praxiteles every opportunity for studying her form, still his Cnidian Venus was no portrait of her; since portraits require the imitation of individual features, and ideal forms exclude individual features. If, according to the analogy of all the remaining works of Greek art, we are compelled to believe that the celebrated Cnidian Venus of Praxiteles was an ideal statue of the goddess—an universal symbol of the highest female loveliness and beauty of form—then we must maintain, on irresistible grounds, that this statue resembled every beautiful woman—that the most beautiful that ever lived must resemble it. Inasmuch, therefore, as Phryne was endowed with extraordinary beauty, the ancients could believe and maintain with truth that the master-piece of Praxiteles resembled her.”* (Winkelmann’s Werke, Dresden, 1811, vol. iv. note 158.)

Now, in this passage it seems to be distinctly implied, not merely that most individual models are imperfect, and may be improved by omitting certain defective peculiarities, or supplying that which is requisite from the imitation of better forms, but that *no individual model, however beautiful*, can

* It may be observed in passing, that such a generalized notion of portraiture, as existing in this statue, is scarcely consistent with the words of Athenæus, lib. xiii. p. 591.

possess that indescribable something essential to the highest works, simply *because it is individual*; that is, in other words, because it really exists.

The artist's first business is to conceive in his own mind, distinctly and forcibly, the scene or the person to be represented: his next step must be to find forms corresponding to the idea which he has so conceived, and to embody in those forms the conception which he wishes to convey to others. Such forms must, no doubt, be appropriate to the object in view, and they must be significant of those qualities and feelings which it is intended to express. They must, moreover, be such as are free from accidental defects. The question at issue is, where are these forms to be found?

Is there any source whence they can be drawn, other than the endless variety of individual forms presented to us by nature? Surely, it is among these that he must look, and among these, under favourable circumstances, the form in which to clothe the image he has conceived will be found by the artist. Assuming that a form has been found thus suited to the subject, so far from the artist possessing any power of amending or improving it, the work will be better in proportion as it approaches (subject to certain conditions imposed by the material) to the truth of individual nature; and so far as it departs from that truth, it will be diluted down to a vague generalization, deficient in the sub-

stance and the life so essential to all excellence in the arts. It was thus that the Greeks stamped on the statues of their gods and heroes a double character of reality and grandeur. The nicest discernment and the finest taste selected and appropriated to a hero, or to a faun, the form which exactly fitted the conception of the artist, and the real spirit of the subject: that form was repeated in the marble with the utmost technical skill, and with an adherence to nature as close as the laws imposed by the material would permit.

The sentiment of the work, like the feeling which pervades a poem, is the creation of the artist's own mind, and we are, of course, only treating of the Ideal so far as regards the physical form in which the sentiment is to be embodied. If that form is taken at random, or is not raised in character so as to suit the conception, it will be deficient in ideality; if, on the other hand, it is properly selected, and exactly suit the feeling of the artist, no such want will be perceived merely because it is individual. It may be, and in fact it must be, difficult in most cases, to find individual forms which in all respects serve to express the artist's thought: defects caused by accident or disease will have to be omitted; and the artist's previous studies must enable him to make that appropriate which would fail to be so without some aid of the kind. This does not, however, bear out the extreme theory of the Ideal,

properly so called. Let the model exactly suit the conception which the artist wishes to convey, and he cannot imitate it too closely; its individuality will be a merit instead of a defect. The real question is, whence are the accidental imperfections of ordinary models, or common nature, as it is called, to be supplied? Have we any evidence that another source of original forms exists except the visible world around us? Is there any store of innate images, exceeding nature in beauty, stamped on the mind of the artist, and capable of being reproduced at will by him? Assuredly such a doctrine would require the most stringent proof, and could only be rendered probable at all by the total impossibility of accounting otherwise for the phenomena of art. Nor is it by the mere mechanical selection of parts belonging to different models, that a successful result can be produced; but the true theory of the ideal is, upon the whole, well stated by Burke, in his letter to Barry, (see *Prior's Life of Burke*, vol. i. p. 421,) "Without the power of combining and abstracting, the most accurate knowledge of forms and colours will produce only uninteresting trifles: but, without an accurate knowledge of forms and colours, the most happy power of combining and abstracting will be absolutely useless; for there is no faculty of the mind which can bring its energy into effect, unless the memory be stored with ideas for it to work upon. These ideas are the

materials of invention, which is only a power of combining and abstracting, and which, without such materials, would be in the same state as a painter without canvass, board, or colours. Experience is the only means of acquiring ideas of any kind ; and continual observation and study of one class of objects, the only way of rendering them accurate.

“ The painter who wishes to make his pictures (what fine pictures must be) nature, elevated and improved, must, first of all, gain a perfect knowledge of nature* as it is. * * * ”

“ It is not by copying antique statues, or by giving a loose to the imagination in what are called poetical compositions, that artists will be enabled to produce works of real merit, but by a laborious and accurate investigation of nature upon the principles observed by the Greeks : first, to make themselves thoroughly acquainted with the common forms of nature, and then, by selecting and combining, to form compositions according to their own elevated conceptions. Homer and Shakspeare had probably never seen characters so strongly marked as those of Achilles and Lady Macbeth ; at least, we may safely say that few of their readers have, and yet we all feel that these characters are drawn from nature ; and thus, if we have not seen exactly the

* By nature here is meant the objects which chance constantly to present themselves. See p. xxxiv.

same, we have seen models and miniatures of them. The limbs and features are those of common nature, but elevated and improved by the taste and skill of the artist. This taste may be the gift of nature, the result of organization; and the skill may be acquired by habit and study; but the groundwork, the knowledge of the limbs and features, must be acquired by practical attention and accurate observation."

The subject, however, is best dealt with by touching in some measure on the history of the doctrines alluded to, and this course, in truth, furnishes the best means for their refutation.

It seems probable, that among the ancients themselves, at least in later times, there existed two sets of opinions, corresponding pretty nearly to those of the idealists on the one hand, and on the other to the extreme view which would uphold illusive imitation as the object and end of art. Some expressions of Quintilian, and the well-known passage of Cicero (Orator, ii. 9), scarcely admit, perhaps, of being explained otherwise than as favourable to the ideal; whilst more than one quotation might be made from Pliny, which would seem, like the passage in Plutarch (*de audiendis Poetis*, iii.), to make illusion the test of excellence*. It does not appear likely

* Quintilian, xii. 10, says of Polycletus, "*Nam et humanæ formæ decorem addiderat supra verum,*" &c.

Cicero, Orator, 9: "*Nec vero ille artifex (Phidias) quum faceret Jovis formam, aut Minervæ, contemplabatur aliquam e quo simili-*

that either theory, as such, had much influence during the better ages of Greek art: in truth, the discussion of doctrines of this kind may be almost called (as Fuseli said of academies) "a signal of art in distress." In modern times, such early attempts as Cimabue's Virgin, are necessarily vague and general in their forms, because they are the first steps from paintings which were nothing more than conventional symbols or types: such, too, were the early statues of Canachus. In the same manner as in ancient art the promise of future life is visible in the Eginetan marbles, so in modern painting the germs of reality to be developed hereafter are seen in Giotto. It remained for Phidias among the ancients, and Michael Angelo among the moderns, to subdue, each in the lifetime

tudinem duceret: sed ipsius in mente insidebat species pulchritudinis eximiæ quædam, quam intuens in eâque defixus ad illius similitudinem artem et manum dirigebat."

It appears to me impossible to explain this latter passage, especially if taken with what precedes it, except on the ideal theory; though C. O. Müller, *de Vitâ et operibus Phidiæ*, p. 63, n. c. says, "*sed velim Ciceronem non ex mente idealistarum explices.*"

This last-named writer has stated the case with his usual ability and thorough knowledge of art (*ibid.* p. 61). "Nam et id (the ideal theory) formas quasdam atque numeros et rationes invenit et condidit et sanxit quodammodo, quæ pulciores credebantur quàm quas natura rerum usquam offerret, itaque iis, quos eo pulchritudinis genere ornatos volebat, sicut diis suis Epicurus, non corpus sed quasi corpus, non sanguinem sed quasi sanguinem, impertiebat. At profecto pulcrum illud, quod in rerum naturâ non est, nihil est, neque quidquam eâ pulcrius ne cogitari quidem potest."

of a single man, the influences which continued to impede and block up the approach to nature. It may be regretted that this process, in the case of Michael Angelo, was not completed without some sacrifice of simplicity, and some taint of mannerism; but this position of the great leader in modern art he alone is, and ever will be, entitled to claim.

Now, if we look to the manner in which the contemporaries of Giotto judged of his efforts to emancipate art from her thralldom to types and symbols, we shall find that a reference is always made to what seemed to them his wonderful imitation of external nature.

Giovanni Villani (lib. xi. 12) calls him "quelli che piu trasse ogni figura ed atto al naturale." Boccaccio (Giorno, vi. nov. 5.) says, "hebbe uno ingegno di tanta eccellenza, che niuna cosa dalla natura madre di tutte le cose ed operatrice col continuo girar de' cieli, fù, che egli con lo stile e con la penna ò col pennello non dipignesse sì simile a quella, che non simile, anzi piu tosto dessa paresse:" &c. Thus, too, the old chronicle praised Meister Wilhelm of Cologne, in the words "Er malet einen als wie er lebte." (Passavant, Kunstreise, s. 405.) This was to them the measure of merit, and though illusion be a faulty test, yet it excludes the supposition that the guiding principle of these revivers of art was any fancy of the ideal. The predecessors of Raphael, such as Domenico Ghirlandaio, and

Benozzo Gozzoli, imitated nature carefully enough, as we know from their works. The masters of the Umbrian school, who bequeathed to Raphael himself the simplicity of the old types imbued with a beauty such as the traditional church-painter never dreamt of, inhaled that beauty, so far as their means would allow, through the contemplation of real nature. The anatomical studies of Leonardo or Michael Angelo, and the diligence of Raphael, do not support the doctrine, that a painter must think out his forms independently of human models.

Where then do we find the earliest trace in modern times of the doctrine of the Ideal, properly so called ?

It seems to occur in the celebrated letter of Raphael to Balthasar Castiglione, in which he speaks of the *Galatea*. In this letter he certainly says, “ Ma essendo carestia e di buoni giudici e di belle donne, io mi servo di certa *idea* che mi viene alla mente.” Now, it is rather remarkable that in the Roman edition of the *Lettere Pittoriche*, some words were omitted from the sentence preceding that just quoted*, which alone would go far to

* See the translation of Quatremère's *Life of Raphael*, by Longhena, p. 528, note, on the authority of which the statement in the text is made. The sentence is omitted also in the Milan edition of 1822. The letter is printed complete in Passavant's *Raphael*, vol. i. s. 533. The passage translated in the text, is as follows in the original :—“ Della *Galatea* mi terrei un gran maestro se vi fossero la metà delle tante cose che V. S. mi

destroy a sense such as the idealists have wished to affix to the latter. These words are, "che per dipingere una bella mi bisognaria veder piu belle;" and this portion of the letter may be translated as follows.

Balthasar Castiglione had written to Raphael, praising his *Galatea*: to which Raphael answers—

"As regards the *Galatea*, I should esteem myself a great master if the half what your lordship writes of that work were true: but I recognize in your words the affection which you bear to me, and I tell you that to paint a beautiful figure I must see others more beautiful—on condition, too, that your lordship were with me to select that which was the best. But, as good judges and handsome women are both scarce, I avail myself of a certain idea which suggests itself to my mind. Whether this has any pretence to excellence in art I know not: I strive hard to attain to it."

The original passage, as it is printed by Passavant, is given in the note; and certainly nothing can be imagined less favourable to the doctrine of the Ideal, in its usual sense, than the expressions of this letter. Instead of saying that he does not want external

scrive: ma nelle sue parole riconosco l'amore che mi porta, e le dico che per dipingere una bella mi bisognaria veder più belle, con questa condizione che V. S. si trovasse meco a fare scelta del meglio. Ma essendo carestia e di buoni giudici e di belle donne, io mi servo di certa idea che mi viene nella mente. Si questa ha in se alcuna eccellenza d'arte, io non so: ben m'affatico d'averla."

nature as a model, he says that the best models and the best judgment in selecting from them are essential to his success; those models were the materials on which, as Burke says, he was to exercise his powers of combining and abstracting.

There seems no necessity, therefore, for resorting to the supposition that Raphael might have adopted the fashionable tone of his friends about the Papal court, and thus, as it were, have Platonized in his letter to Castiglione. Nor would even the mutilated words necessarily imply more than his dissatisfaction with the forms which he could at that moment obtain, and the assertion that his own memory, stored as it was already by diligent study of real life, supplied something which could improve bad models; not that it would make up for the want of good ones, or that his imagination had derived its materials from some source independent of individual objects. This latter interpretation is the only one which could assist the supporters of the pure ideal theory. Perhaps Michael Angelo's sonnet to Vasari must be held to advocate such a doctrine, when he says—

“ Se con lo stile, ò coi colori avete
Alla Natura pareggiato l'arte,
Anzi a quella scemato il pregio in parte
Che'l bel di lei più bello à noi rendete.”

In the same tenor, too, are Vasari's observations after his visit with Michael Angelo to Titian, of whom

he says, "Non può fare bene di pratica da se"—but it is unnecessary to quote the passage at length: we all know what practical success, as compared with that of Titian, this "fare da se" had in the hands of Vasari and his fellows.

To continue, however, our observations on the doctrine of the Ideal, without professing to give an express history of it, we may observe, that Winkelmann, when he devoted himself to the study of art, came to the subject with a deep feeling of respect for what were considered its true and recognized principles. These he derived mainly from Mengs and Oeser, artists of a debased period and an insipid school. Passages certainly occur in Winkelmann's works which appear at variance with his own good sense, and his deep and lively feeling for the real beauties of ancient sculpture.

It is not very easy to say what precise theory was held by Sir Joshua Reynolds: in his discourses he sometimes clings to the vagueness of the pure idealists, and talks of "reducing the variety of nature to the abstract idea;" yet he was well aware that "this great ideal perfection and beauty are not to be sought in the heavens, but upon the earth." We may perhaps receive the "abstract idea" in the first of these two passages as bearing the same meaning as abstraction in the letter of Burke quoted above: but the contrast between the variety of na-

ture and the abstract idea, as something free from the taint of individuality, makes the sense suspicious. Sir Joshua himself was mainly a portrait painter: as such he necessarily conformed to individual nature, but had he, unfortunately for art, habitually "reduced the variety of nature to the abstract idea," his works could not have enjoyed the reputation which they now so deservedly possess. As it is, he will always live as a great master: his pictures are flesh and blood, not mere abstractions; they bear the stamp of reality and of individual life, and are executed on technical principles, carefully culled from the pictures of Rembrandt, Coreggio, Vandyck and Rubens. The reverse is the case with Fuseli: his works are now comparatively forgotten, because he cultivated that "*fare da se*" which Vasari recommended, and he is said accordingly to have complained that "nature put him out."

In attempting, however, to fix a definite meaning on the words of those authors who have written on art, we must admit that the Italian word "*idea*" passed with all its vagueness and ambiguity into the jargon of art in all European languages. It is exceedingly difficult on such a subject to seize on any statement of the purely ideal theory which can be called clear and precise. The exhortations to cultivate the sublime are generally wrapped up in a mystic solemnity of phrases, which sometimes seem to imply the extreme opinions I have endeavoured

to refute, and at others, resolve themselves into what is pretty obvious—namely, that every model thrown in the way of an artist is not fit for every subject, and that the accidental defects of an individual form before him must be omitted or corrected, by a reference, not to some unknown creation of his own mind, but to the recollection or the reality of finer forms, and better models. The cardinal point of difference between the two theories is this—according to one, under the most favourable circumstances, and with the purest taste for selection, the artist can create a degree of beauty which surpasses any individual form, simply because the latter is individual: according to the other, it is admitted that most individual models have some defects, but that the correction of these defects must be drawn from the contemplation of other individual forms, and that forms may and do exist which the artist cannot copy too closely—in which the individual character, that is, in other words, the life and reality of nature, will be, if he can attain to it, a source of the highest excellence, not a subject for censure. In correcting the defects of the model before him at the moment, his recollection of finer models is better than nothing: but the reality of those finer models would be better than the recollection.

The fact is, however, that many of those persons who have been most fluent in their praise of the Ideal, have had a very indistinct notion of their own

meaning. At one time the feeling was definite enough: the vague mannerism of the Eclectic painters produced exaggerated adherence to what was called "Nature," on the part of the "naturalists." * The theory of the pure Ideal was the direct antithesis to the doctrine of this latter school, who asserted in practice, if not in words, that it was right to adhere to the reality of the world around them so closely, as to adopt any form which happened to present itself, and apply it to every subject which they wished to paint; the former, shocked by the violation of all propriety, exaggerated and maintained more strongly than ever the power and the necessity of surpassing and elevating nature. Painters like Caravaggio, and some of the Neapolitan masters, would occasionally take a model at random, and set a beggar or a clown to represent a saint or a hero: thus painting with all the vulgar associations of common life the highest and most pathetic subjects, and depriving them of their real force and beauty. They erred, not because they imitated nature, but because they imitated nature in a form unsuited to their end, and perhaps otherwise offensive. According to their view, by the word "Nature" we were to understand any single object which accidentally presented itself, without selection and without reference to its fitness for conveying any particular conception. In this sense,

* See vol. i. of this Hand-book, p. 412.

undoubtedly, it will be true that the painter and the sculptor must refrain from the imitation of nature. But nature does not necessarily mean this, or anything like this, and there is an ambiguity in the word as applied throughout these arguments. At one time it is taken to signify, as has been said, any chance object; at another the aggregate of the visible world around us, from which aggregate must be derived by the artist that form which best fits the feeling of his subject. Now in the latter sense it is clear either that nature, and nature only, is the ultimate source of every image conceived by the artist, or that we must maintain the existence of certain innate types or forms in the mind of every great genius—types which are supposed not to be the result of contemplating the natural objects round us, but to have been drawn in some mysterious manner from the invisible world. When thus nakedly stated, however, there are few or none who would maintain the doctrine of the Ideal; and the dispute might probably resolve itself into the question of how far in practice it is necessary to omit certain defects, and improve portions of most individual models, by combining the result of the study or the recollection of such as may be more perfect in those portions. It has probably too been felt with truth that a minute and rigid study of individual nature will often taint with these accidental imperfections the works of those masters who devote themselves to it. In this shape

the question would be a very narrow one, and would assume a totally different aspect.

If, however, we reject the pure Ideal, we must still admit that genius is shown in working up the materials furnished by the study of individual objects into an organic whole; and this is true of each single figure, as well as of a whole composition. If the artist, like Raphael in the *Galatea*, is obliged to use imperfect models, it is not merely by patching up what is wanting, and glossing over what is offensive in each successive form, that beauty can be produced. A great master will organize the whole, as if it were naturally and properly so composed; he will "abstract and combine," in the sense of Burke. Still, to return to the point, all the elements employed by an artist are derived from the study of external nature only, not from the imagination of the artist: nay more, as has been stated, no effort of the greatest genius ever has, or ever will, surpass or equal the appropriate forms existing in individual life; provided only those forms be properly selected, the closer the adherence to them the better will be the work.

What reasoning seems to teach us, all the history of art confirms. Has any school ever existed, or any single artist ever painted, independently of the peculiarities of the external world around them? Do we not recognize in the productions of their respective schools the characteristic forms of the

Greek race, and the local character of the Venetian, Siennese, or old Cologne masters? Yet if their forms were merely the reflection of a sort of Platonic type existing in the mind of all great masters, why should they have been so powerfully and so universally modified by the accidents of place and country?

There remains to be discussed one more point, which has concurred with the ambiguity of the word nature, and with the indistinct consciousness that certain conditions limiting literal imitation were imposed by the material in which an artist works, to give to the advocates of the pure Ideal a show of reason. This point is the influence of *a type*, by which is to be understood such a similarity of character as is visible in certain subjects treated by a succession of ancient sculptors, or by the early Christian painters. The forehead of Jupiter, the slender proportions of Diana, the short compact limbs of the early Apollo, were all characteristics of this kind; and there can be no doubt that, taken together with the necessary influence of style, many peculiarities of Greek art, really owing to this principle, have been referred to some faculty for improving nature implanted in the artist.

Such a perseverance in the use of the same, or of kindred forms and features, may be traced to two sources: in some cases, as probably in the two first of the instances referred to above, the adoption of these peculiarities was owing to the natural fitness of

the form to the poetical idea of the being to be represented, but the form itself had evidently to be sought out and selected, not invented, by the artist. In other cases, it has arisen from a religious reverence for the traditional character impressed in earlier times on the statues or pictures of heroes and divine beings; or which has so been appropriated to them, as to have become essential to their individuality. As art advanced, types referrible to the former of these two classes would be developed and adhered to, whilst those of the latter would in very many instances be softened down, fade away, and become extinct. Art has derived much benefit from the influence of particular types; the very individual existence which they seem to give to the being with whom they are connected, in itself increases the impression of reality; we recognize the characteristic form with which our earliest associations have linked the name of the person represented. Independently too of such associations, and the undoubted influence which they thus exercise, a certain adherence to a given type has a manifest tendency to prevent the intrusion of vulgar form and character where it would be inappropriate, and it acts as a powerful safeguard against affectation and exaggerated expression. That such a modified observance of an ancient type is not incompatible with the highest perfection of art, we may learn from the Greeks. They are in nothing

more admirable than in the power which they showed of grafting on the rude block derived from early superstition, that perfect beauty, to which the utmost technical skill and the most refined taste could alone attain. Excellence of a similar kind is most striking too in the works of Raphael's middle time; in these, the head of Christ contains all the dignity, and awakens all the associations connected with the early Byzantine type, whilst there is breathed over it a beauty true to nature, and an expression such as matured art could alone bestow*.

* See particularly on this subject, W. Grimm, *die Sage vom Ursprung der Christus-bilder*, Berlin, 1843, s. 6. A very curious volume has lately been published, which shows the long continuance of types in the Greek Church. It is entitled "*Manuel d'Iconographie Chrétienne Grecque et Latine.*" The translator from the Greek is M. Paul Durand; the editor is M. Didron, who procured the manuscript at Mount Athos. It is printed at the *Imprimerie Royale*, Paris, 1845. The first part contains technical receipts for colours, varnishes, &c.; the second, explicit directions for painting every person and every scene fit for church decoration. It is curious to see how perfectly mechanical these conceptions have become. Thus, for instance, the following paragraph appears a p. 222:—

"THE PARABE OF THE CANDLESTICK.

" 'Neither do men light a candle, &c.'—*Matt.* v. 15.

"Description—The temple: a priest preaching in a pulpit; an angel is whispering in his ear, and there is a great light round him. Below, persons are listening attentively and lifting up their hands. Christ blesses him from above, and says, according to the gospel, 'Let your light so shine before men that they may see,' &c."

The third part of the manual instructs the artist where he is to

The particular manner in which a successful adherence to types of this description may appear to countenance the theory of the Ideal, need hardly be set out at length. The process, however, is probably this: in contemplating a work in which the ancient type is combined with truth to nature and technical skill, we cannot but be conscious that an element is present not derived immediately from the study of any model before the artist: if this element be wanting we feel the defect, and thus we are led hastily to infer that the artist had the power of elevating and improving the models which nature set before him. The true solution of the difficulty would seem to be that the type is a quality necessarily connected with the person or the object to be represented, and it thus forms part of that conception of the subject, in the mind of the artist, to which an external form must be appropriate, if the work is to be successful. Thus we may imagine that Raphael bore about with him, stamped on his memory, the type of the Virgin which had been transmitted down through successive painters of earlier schools: this type, in a modified form, he treated as an essential element in every conception of the Virgin's face: if he sought a model from which to paint that subject, he would select one

place the different subjects in the church, with reference to the parts of the building. The manual is, according to the editor, still in use.

consistent with so much of the type in question as he deemed it necessary to preserve. But looking to the doctrine of his own letter with reference to the Galatea, would he not have considered himself as working under greater advantages, when he had found a peasant woman, whose face and form agreed with the essential part of that conception, than when he painted in the head from a defective model, and supplied the higher character from his own memory of other faces in other pictures? Would he have told us that he could have imitated too closely a model of the former kind?

An erroneous conclusion of the same sort is not unfrequently drawn from the nature of style, especially as applied to sculpture. That by style, in its proper and legitimate sense, is to be understood those laws which the material employed by the artist imposes, has been already stated to the reader. These laws frequently require that nature should be modified in imitating her, not because it is desirable to make this change for its own sake, but because certain defects in execution would otherwise result from the imperfection of our materials, and would mar the effect intended by the artist: the resemblance to nature, *on the whole*, would be less instead of greater. Thus, for instance, the hard and uniform substance of the marble cannot imitate the translucent effect of flesh, and some compensating prin-

ciple must occasionally be resorted to, to escape from the unpleasing impression which would be produced by a literal copy of the form in a material of a different quality. The best illustration of this fact, is to compare the cast, moulded from a face, with a good bust; or it may be understood by observing how the eyes in the antique are often set far deeper than the eyes in nature ever are; probably because there is in the statue no eyebrow with its shadow distinctly marked, and because the semi-transparent and pulpy parts about the eyelids, would, if copied exactly as to form, appear more prominent in the uniform texture of the marble, than their relative value, in connexion with the firm brow and the cheek in nature, would warrant.

Now, all this, it will be seen at once, gives no pretence for claiming the power of improving nature from some ideal form; but it is the result—often the unconscious result—of that thorough knowledge of the conditions of art, and their exact relation to nature in her finest and best works, which the ancients could boast in so wonderful a degree. This is one of the reasons that the Ideal is best studied in the antique. Many more illustrations of this latter point, respecting style, might be given; but the most obvious examples are those connected with sculpture. Accordingly the doctrine of the pure Ideal has usually been based on an admira-

tion for ancient statues, and on the difficulty of appreciating their relation to the living form.

It may be thought that more time has been spent on the discussion respecting the Ideal, than is warranted by its connexion with the subject of this volume, or its own intrinsic importance—more especially as few will profess the theory in its full and complete purity. The true nature of the doctrine, however, is most important in forming an estimate of those schools which have been peculiarly charged with gross ignorance of its value; and its practical tendency, in the more mystical shape, has often been highly pernicious to the success of art. It is precisely the highest class of minds which are most exposed to danger, and most easily beguiled by the apparent simplicity and elevation of the notions floating about on this subject. It is men like Fuseli, who, unfortunately, thus suffer their real genius to be led away from the diligent observation and study of nature, until they sink into the emptiness of mannerism. That vivid substance and that reality which are essential to success in art, disappear from their works, and are replaced by vague and shadowy forms, in which fine general proportions and the observation of classical rules cannot compensate for the life and truth which are wanting. Such life and truth the reader will find in the pictures of v. Eyck and of Rubens, though he may miss

other qualities which are highly desirable in themselves. Let him enjoy what is before him, and endeavour to extend, rather than to narrow, his capacity for deriving pleasure from the works of different masters and different schools.

GENERAL LITERARY MATERIALS FOR THE
STUDY OF THE HISTORY OF OLD GERMAN,
FLEMISH, AND DUTCH PAINTING.

CAREL VAN MANDER: *Het Schilder Boeck*. Amsterdam, 1618.

This work contains the earliest collected information respecting Flemish art, from the time of van Eyck, down to that of the author, who died in 1606. An account of the various editions of it will be found in Waagen, *über H. und J. v. Eyck*, s. 11. ; the first was printed in 1604.

ARNOLD HOUBRAKEN: *de groote Schouburgh der Nederlantsche Kunstschilders en Schilderessen*, (en vervolg op het *Schilderboeck* van C. van Mander). Hague, 1753.

This is the most important book for the history of the seventeenth century.

JOH. VAN GOOL: *de nicuere Schouburg der Nederlantsche Kunstschilders en Schilderessen*. Hague, 1750, 51.

This relates to the later period of art in the Low Countries.

JACOB CAMPO WEYERMAN: *de Levens—Beschryvingen der Nederlandsche Konstschilders en Konstschilderessen*. Hague, 1729.

Containing a general view from the time of v. Eyck to that of the author.

JOACHIM VON SANDRART: Deutsche Akademie der Bau-
Bildhauer—und Malerkunst, 1675-79.

A new edition was published by Volckmann, at Nuremberg, in
1768-73. It is a work of importance with reference to
the contemporaries of the author, who was born the year of
v. Manders's death (1606), and died in 1688.

JOHANN NEUDÖRFFERS: Nachrichten von den vorne-
hmsten Künstlern und Werkleuten, so innerhalb
hundert Jahren in Nürnberg gelebt haben. 1546;
nebst der Fortsetzung von *Andreas Gulden*, 1660.
Nuremberg, 1828.

DOPPELMAYR: Nachrichten von den Nürnbergischen
Künstlern. Nuremberg, 1730.

J. D. FIORILLO: Geschichte der zeichnenden Künste in
Deutschland und den vereinigten Niederlanden.
Hannover, 1815-20.

This is a very useful work.

FUESSLIN: Geschichte der besten Maler in der Schweiz.
Zürich, 1755, 56.

DLABACZ: Allgemeines historisches Künstler Lexicon
für Böhmen. Prag. 1815.

K. SCHNAASE: Niederländische Briefe. Stuttgart u.
Tübingen, 1834.

A. HIRT: Kunstbemerkungen auf einer Reise über
Wittenberg und Meissen nach Dresden und Prag.
Berlin, 1830.

J. D. PASSAVANT: *Kunstreise durch England und Belgium*. Frankfort, 1838.

This work has been translated into English, at least so far as relates to this country: the original, however, is referred to.

DR. G. F. WAAGEN: *Kunstwerke und Künstler in England und Paris*. 3 vols. 12mo. Berlin, 1838.

The portion of this book, also, which relates to England has been translated, and was published by Mr. Murray, but the original has been referred to, because the volume containing Paris is wanting in the translation.

DR. G. F. WAAGEN: *Kunstwerke und Künstler in Deutschland*. Leipzig, Vol. I. 1843, Vol. II. 1845.

This work, when complete, will throw great light on the various collections scattered throughout Germany.

DR. FRANZ KUGLER: *Handbuch der Kunstgeschichte*. Stuttgart, 1842.

(By the author of this Hand-book: a small portion only relates to the history of painting.)

GEORGE RATHGEBER: *Annalen der Niederländischen Malerei und Kupferstecherkunst*. Gotha, 1839-44, fol.

The author attempts to give a complete list of the known works of the artists referred to, as well as a chronological history of the progress of art. It is a very useful book.

FÜSSL: *Allgemeines Künstlerlexicon*. Zürich, 1779.
(With supplements of 1806 and 1824.)

NAGLER: *Neues Allgemeines Künstlerlexicon*. Munich, 1835.

This Dictionary is not quite finished, but contains more than any other work of the kind.

DESCAMPS : Vies des Peintres Flamands Allemands et Hollandais. Paris, 1753-64.

DESCAMPS : Voyage Pittoresque de la Flandre et du Brabant. Paris, 1792.

D'ARGENVILLE : Abregé de la Vie des plus fameux Peintres. 4 vols. 8vo. Paris, 1762. (2 vols. 4to. Paris, 1745.)

FELIBIEN : Entretiens sur les ouvrages des plus excellens Peintres, anciens et modernes. Paris, 1685.

F. X. DE BURTIN : Traité des connaissances qui sont nécessaires à tout amateur de tableaux. Brussels, 1808.

This book has just been translated, and published by Longman.

DE PILES : Abregé de la Vie des Peintres. Paris, 1699 and 1715.

DE PILES : Dissertations sur les ouvrages des plus fameux Peintres, avec la vie de Rubens. Paris, 1681.

H. FORTOUL : de l'Art en Allemagne. 2 vols. 8vo. Paris, 1842.

BRYAN'S Dictionary of Painters and Engravers. 2 vols. 4to. London, 1816.

PILKINGTON : Dictionary of Painters. 4to. London, 1810, and subsequently in 8vo.

SMITH: Catalogue raisonné of the Works of the most eminent Dutch, Flemish, and French Painters. 8 vols. 8vo. London, 1829-38.

BUCHANAN: Memoirs of Painting. London, 1824, 2 vols. 8vo.

J. T. JAMES: The Flemish, Dutch, and German Schools of Painting. London, 1822, 2 vols. 8vo.

WALPOLE: Anecdotes of Painting in England, edited by Dallaway. London, 5 vols. 8vo. 1826.

MRS. JAMESON: A Hand-book to the Public Galleries of Art in and near London. London, 1842.

MRS. JAMESON: Companion to the most celebrated Private Galleries of Art in London. London, 1844.

These two books of Mrs. Jameson's have supplied a want long felt, in the manner which might have been expected from her familiarity with the subject, and her good taste.

NOTE.—It did not seem expedient to enumerate here all the lives of individual artists, or all the books of a mere local character, nor is it necessary to do more than refer in passing to the lithographic works of so many galleries, which are now publishing, or have recently appeared. We have the Boisserée Collection, and the Dresden and Munich Galleries are in progress, as well as that of Madrid and other places.

I have felt some doubt whether, in a manual of this kind, the reader, and particularly the traveller, is on the whole assisted by the number of particular pictures

being given as they stand in the catalogues of their respective collections: these numbers are liable to change, and thus may become a source of embarrassment. Upon the whole, however, I have thought it expedient to refer to numbers, especially in the case of the Berlin and Munich Galleries. I have done so in the first instance, because the references are so numerous as to make it very desirable to direct the reader at once to the work referred to, and because the catalogue is really a good one; in the second, it often afforded the shortest way of saying, that pictures quoted in the text as being at Schleissheim were transferred to the Pinacothek at Munich. The Catalogue of the Berlin Gallery used is Waagen's, 8vo. Berlin, 1834. The Catalogue of the Munich Gallery is that of 1839. The Catalogue of the Madrid Gallery that of 1843. The English collections are generally referred to as they are described in Mrs. Jameson's useful Hand-books.

HAND-BOOK
OF THE
HISTORY OF PAINTING
IN
GERMANY AND THE LOW COUNTRIES.

BOOK I.

EARLIEST GERMAN PAINTING.

PRODUCTIONS OF THE NINTH TO THE THIRTEENTH
CENTURY.

§ I. To trace the historical development of painting in Germany, and in the Low Countries, is far more difficult than to investigate its progress in Italy. It is not only that pictures, here as elsewhere, have offered a more feeble resistance to the destroying influence of time, than the productions of sculpture and architecture, and that the old has consequently often been obliterated to make room for the new—but, in reviewing the fate of art in Germany, another fact must be taken into consideration, which has done more to deprive us of the works of painting than even time itself.

The reformation of the church, whilst it early inspired Germany with the spirit of a new epoch, assumed at the same time a position hostile to those arts which had contributed to embellish the ancient faith. For three hundred years, by open force and blind fury, as well as by cold contempt, the Reforma-

tion has endeavoured to destroy and to annihilate all that preceding times had left of great and excellent. It was reserved for the nineteenth century, which now sees before her the termination of the struggle, to make the first efforts free from prejudice or fear of relapse—to throw light upon the past, and to collect together its scattered remains. Here indeed the inquirer meets with many important blanks, and the written evidence of works which once existed serves but to show the greatness of our loss. There is also a great deficiency of the sound criticism necessary for appreciating those works which we do possess, so that a satisfactory review, particularly as regards the earlier epochs of German art, is for the present at least impossible.

In the following observations an attempt is made to supply this want, from what the author has gained by reference to the works of others, and from what he himself has had an opportunity to investigate and observe. In the absence of great and original productions of art, it has been necessary, in the earlier periods particularly, to refer to the illuminations in manuscripts, which are preserved in greater numbers, and the age of which, even when without date, can in general be determined by external evidence of a different kind*.

- 1 § II. The first germ of the arts of design in Germany, so far as it produced any results of importance, is not to

* See "Studien in deutschen Bibliotheken," printed in the Periodical, edited by the Author. "Museum, Blätter für bildende Kunst." 1834. No. 11-13, 21, 22. Particular points in this essay, and other essays also, will be specially referred to.

be sought earlier than the time of the Carolingians. Some remains of German art anterior to Christianity, found in the tombs of the original inhabitants, such as vessels in clay and bronze utensils, often display surprising taste and a happy feeling for form, and would seem to give evidence of an earlier and general disposition for art; but these belong altogether to the very first steps in the progress towards civilization, and we nowhere find indications of that higher feeling, the true foundation of which is the imitation of nature. The establishment of Roman colonies on the Rhine and 2 Danube, must have given a more important impulse to the development and culture of art, at least among the neighbouring tribes. But it should at the same time be borne in mind that these colonies, as in all the Roman provinces, lay isolated, like hostile camps in the midst of the conquered population, which still preserved its distinct national character; the influence which they perhaps did gradually exercise over the surrounding tribes, would naturally again be lost in the confusion of their migrations. At most we can attribute no more to these relations than a general readiness to receive the impressions made by art, and we may infer, perhaps, in the dwellers on the Rhine and Danube, a certain aptitude for adopting the rudiments of civilization from the Romans.

§ III. Charlemagne had brought together the last 1 elements of classic Italian art, in the form which it had assumed under the influence of a new spirit*,

* See von Rumohr, *Italienische Forschungen* i. s. 216 ff.

and had established it in his court on this side the Alps. Here, under his successors, a peculiar school remained in full and constant activity. Of this we have a proof in the illuminations already mentioned in our review of Italian painting (Vol. I. § ix. 2—4), as belonging to the splendid manuscripts * of the ninth century. Of larger paintings, such as the frescoes which adorned the palace of Charlemagne at Aix-la-Chapelle, nothing indeed has come down to us; but we may be certain that the same feeling for art, which prevailed in the central point of the empire, spread also in its other portions, wherever the desire showed itself for such decoration as art could afford: this feeling, for instance, was introduced into the interior of Germany by the extension of the Christian faith. Such a view is borne out by the miniatures of a manuscript, which although insignificant in itself, becomes of great importance in the absence of other memorials.† This is the vellum manuscript of the convent of Wessobrunn, of the year 814 or 815, which among other things contains the celebrated Wessobrunn prayer‡, one of the two remaining relics of the oldest German poetry. The manuscript is now in the Royal Library at Munich. In the first part of it is a series of designs to illustrate

* Compare Fiorillo, *Geschichte der zeichnenden Künste in Deutschland*, &c., i. s. 31; and v. Rumohr. *Ital. Forschungen*. i. s. 211.

† Museum, 1834. No. 13, s. 99, 1.

‡ [A specimen of this prayer will be found in the preface to Bosworth's *Anglo-Saxon Dictionary*, p. cxxvi. It was published by J. Grimm, at Cassel, in 1812; by Massman, at Berlin, in 1824; and in Wackernagel's *Altdeutsches Lesebuch*. 8vo, Basel. 1835.—ED.]

the text, which represent the events attending on the discovery and verification of the Holy Cross*. They are very rude pen and ink drawings, executed with an unsteady hand and with little colour; they have besides suffered much, and been roughly painted over in parts. Still they evince a certain feeling for form, and an indication of dignity in the drapery, with somewhat too of the sort of antique treatment which is found in the Vatican manuscript† of the History of Joshua already mentioned. (Vol. I. § viii. 1.)

The Royal Library at Munich contains another remarkable example of the manner, in which the work executed in the school of the Carlovingian court, influenced the cultivation of art in Germany, consisting of the miniatures in a missal from the archives of the cathedral of Bamberg, of the year 1014, a gift of the Emperor Henry II. In style they are nearly related to those in the celebrated Gospel manuscript of St. Emmeram, of the year 870, brought into Germany from France towards the end of the ninth century—(although in the latter miniatures the traces of the severer style then commencing are already apparent)—indeed, as the second illumination in the missal presents an actual copy of the large drawing of the Emperor in the Gospel manuscript, it is evident that the artist of the former had made the latter his model.

Besides the drawings in the Wessobrunn manuscript

* [The orthodox mode of representing this event in painting will be found set out at length in Didron, *Manuel d'Iconographie Chrétienne*, Paris, 1845, p. 344, n. As to this work, see note to the Editor's preface.—ED.]

† This MS. is marked B. No. 7.—Museum, as above, No. 21, s. 162-6.

there are several other manuscripts in Germany of the ninth century embellished with miniatures, which in the impasto of the colour, as well as in several peculiarities of the drawing, closely resemble the more splendid works executed at the Carlovingian court. Like these too in spite of their extreme degeneracy, they still contain certain reminiscences of the technical details of the antique

6 —one such is the Gospel manuscript in the Royal Library at Munich* (from the convent of Scheftlarn),

7 and another is in the archives of the abbey church † at Quedlinburg. The last was, perhaps, a gift of Henry I. to the newly founded chapter, and may belong, as has been assumed, to the beginning of the tenth century, since in the somewhat rare remains of art of this period, many technicalities closely resemble those of the Carlovingian period ‡. In proof of this fact we may

8 adduce the drawings in another manuscript of the Gospels in the Munich Library, and those of two more in

9 the Public Library of Bamberg§. But in these, and

* Cod. lat. Membr. cum pictt. No. 56. Museum, as above, s. 162, 3.

† No. 65 of the catalogue. A description of this church and its works of art, which Director Ranke and the Author are about to publish, as the result of their joint labours, will contain more particulars as to this MS., and other objects in the same collection hereafter referred to. [Published by Gropius. Berlin. 1838.—Ed.]

‡ Cod. lat. Membr. c. p. No. 51. Museum, as above, s. 162-4.

§ [An interesting account of the Bamberg MSS. will be found in Professor Waagen's new work—*Kunstwerke und Künstler in Deutschland*, I. s. 91, and the following pages. Since the publication of this hand-book, Count Auguste le Bastard has done much to throw light on the history of early illuminated MSS. Besides having prepared a catalogue of those in the Royal Library, and the other libraries in Paris, he has commenced the publication of a

particularly in the two last *, we also find in the drawing indications of the peculiar mannerism which was probably the result of Byzantine influence, and which is visible in the works of art of the eleventh century. A similar style must be presumed to have existed in the larger works of this time †; for instance, in the representation of the triumph of King Henry I. over the Hungarians, executed by order of this prince in his palace of Merseburg, which appeared to his contemporaries more as a reality ‡, than a mere picture §. Some costly work, containing fac-similes of the more important MSS. Much interesting information will be found in Professor Waagen's *Kunstwerke und Künstler* in Paris, 1839, p. 193; and our author has treated generally of the subject in his later work, *Handbuch der Kunstgeschichte*. 1842. 8vo. p. 388.—ED.]

* No. 588, and A. ii. 18. Museum, as above, No. 22, s. 171, 1 and 2.

† Fiorillo, *Gesch. der z. Künste in Deutschland*, I. s. 67.

‡ [The expression quoted by Fiorillo is “adeo ut rem veram potius quam verisimilem videas.” The words of Villani and Boccaccio, with reference to Giotto, and those of the old Chronicle on Meister Wilhelm, of Cologne, have been referred to in the preface. It is curious to observe how completely the judgment of men as to what is an accurate imitation of nature is relative, and depends on the habits of observation and the degree of knowledge of the time at which they write. We should not say that the pictures of Giotto or those of the early Cologne school were such as to be mistaken for life, whatever may be their merit in other respects. In the *Midsummer Night's Dream*, when Hippolyta exclaims, “This is the silliest stuff that ever I heard”—Theseus replies, “The best in this kind are but shadows, and the worst are no more if imagination amend them.” (Act V. sc. 1.) Imagination, however, can only do this when the artist has exercised the great prerogative of genius; when he has roused her power, and suggested the materials whence she is to construct reality.—ED.]

§ Museum, as above, No. 21, s. 166. [Compare Fiorillo, *Gesch. der z. Künste in Deutschland*, I. 453, and our author's *Handbuch der Kunstgeschichte*, 1842, p. 475.—ED.]

- 11 remains of frescoes on the pillars of the former convent church at Memleben on the Unstrut, were for a long time incorrectly ascribed to the ninth century, whereas it is evident from certain peculiarities in the style, that they cannot have been executed at an earlier time than the beginning of the thirteenth.
- 12 The above-mentioned illuminations of manuscripts, taken as examples of the state of art in Germany in the ninth and tenth centuries, appear to our conception little calculated to form the eye and feeling of the people, or to render the mind susceptible of the influence of art. Yet if we consider the infantine condition of cultivation, the total absence of pictorial representations, and the want of feeling for the deeper meaning of art—always observed in the earlier stages of a people's progress—we shall be constrained to admit that these works are well adapted to accomplish their immediate end. For though indeed the execution is very rude and coarse, they were not only well fitted to awaken attention to the possibility of art, and of imitation by design, but they presented to the eye of unformed barbarians a species of writing, which must produce a more direct and impressive effect than the mere dead letter. They retained moreover a faint glimmering of ancient classic art, such as at any rate accustomed the eye to the simple conception of a subject, and by certain indications of an ideal treatment, they led the mind of the spectator, unconsciously to recognize in the world of art a higher sphere, separated from the common occurrences of daily life.

§ IV. The marriage of the Emperor Otho II. with

the Greek Princess Theophano,* and the consequent connection of the German and Byzantine courts, appears to have exercised a wider influence on the efforts of art in Germany, and to have awakened in a higher degree the desire for its works. In spite of much corruption, Byzantium alone retained a technical execution of a delicate and artist-like character. Art still contributed there to supply a demand for the elegancies of life, and together with the manners and the luxury of the Greek court, this love of art, such as it was, naturally found its way into Germany †. With what zeal the study and exercise of art, individually at least, was pursued by the cultivated men of Germany, is evident in the life of St. Bernward, Bishop of Hildesheim, about the end of the tenth century. Numerous works were executed under the guidance of this active prelate—he was accompanied always on his journeys by artists, whom he employed to copy every beautiful work with which he chanced to meet.

There exists a series of manuscripts of the eleventh century, in parts very splendid, the illuminations of which show evident traces of the influence exercised by Byzantine art. These manuscripts, or at least the most important of them, are now in the Royal Library at Munich, and were taken from the archives of the cathedral of Bamberg, for which no doubt they were executed as offerings from rich patrons; the greater number perhaps were gifts from the Emperor Henry II. Some are still in

* [See Gibbon's *Antiquities of the House of Brunswick*, *Miscell. Works*, 4to. vol. iii. p. 182.—ED.]

† Fiorillo, *Gesch. der z. Künste in Deutschland*, i. s. 78.

the public Library of Bamberg*, and others in various places. They are distinguished most decidedly from the works of the Carlovingian period, by their peculiarity of style and treatment. On the one hand, they are far less pleasing, but on the other they are in a technical point of view far more important. In spite of the want of confidence, and the clumsy rudeness of execution, the Carlovingian works always show a feeling for form, and always preserve the general proportions of the human frame, and the great lines of the drapery. In the Bamberg manuscripts we find no trace of these merits; the figures are most unhappily distorted and crippled, the outlines are whimsical and capricious, the forms full and exaggerated. These defects are most striking, and can be attributed to nothing but the influence of foreign models. In those models it could originate only in some moral degeneracy, and in such a stagnant state of society as actually existed in the Byzantine empire. Nevertheless the lines are throughout drawn with more certainty and precision. The system of colouring also differs. The juiciness of the impasto disappears, and in its place we find the dry manner of laying on the colour which henceforth belongs particularly to miniature painting; with this is united the finest and neatest execution, and the most careful finishing, so as to form a strong contrast, and for the works in question for once an advantageous one, with the uncertain pencilling of the Carlovingian period. Still more surprising

* Munich Library, B. No. 4. 5, 2. Cod. lat. Membr. c. p. No. 86; Bamberg Library, A. II. 42, A. I. 47; Ed. v. 4. See Museum, as above, No. 21, 22.

than this elegance of execution is the peculiar, and if I may use the expression, the phantasmagoric play of colour, which appears especially in the grounds of these illuminations. Stripes of delicate colour intermingle in beautiful harmony behind the figures, and produce a very peculiar and pleasing effect to the eye. Besides these technical defects and advantages, we must finally mention that ingenious ideas are often embodied in symbolical forms, suited to the infantine state of art, and that in spite of the imperfect drawing, there is considerable expression in the gestures and position of the figures.

A description of the illuminations in one of these 4 manuscripts*, which contains a collection of the Gospels, will better explain these observations. After the calendar, with which for the most part manuscripts of this kind begin, and of which the columns are as usual enclosed in pillars and arches, the general contents of the book are indicated by a peculiar allegorical representation; Christ within a rainbow, closed elliptically, stands in the centre in front of a tree, of which he holds a branch with his left hand; in his right is a globe, the symbol of sovereignty. The tree is adorned with mushroom-shaped groups of leaves and small red fruits, and represents without doubt the tree of knowledge, from the branches of which, according to old tradition, the Cross was formed; this accounts for its introduction here. In the four rounded corners of the rainbow are—on the right of Christ, Sol, a red head with rays—on his left, Luna, blue, with the crescent—above, Uranus, an

* Munich Library, B. No. 2. Museum, as above, s. 163.

old head of a bluish-grey colour; and below a brown figure of a woman for Tellus, with the upper part of her body naked, and holding the stem of the tree. In the outer corners are the four symbols of the evangelists, borne by siren-like figures of a greenish hue. These last signify, as the text explains, the four rivers of Paradise, from which the rivers of the earth receive their supplies, and which at the same time according to the old system of symbols, betoken the four evangelists (see vol. i. § 4, 5). The rainbow, with the four rounded corners, is enclosed in stripes of gold—the ground within it is olive-green, with a bluish-green frame—the outside is lilac, in the upper part melting into rose colour, in the lower into green. Before each Gospel is also, as is common at this time, the figure of the evangelist, seated at a desk. Each of these figures is enclosed between two columns, which support a horizontal label with an explanatory inscription; over it is a flat arch, always containing the symbol appropriated to each evangelist, and also a figure which has reference to the sacrifice of Christ. Here also we meet with ingenious allusions; for example, at the side of the lion of Mark, Christ is represented rising from the grave with the Cross; in the under part of the picture the evangelist himself raises his hands and head in an attitude of astonishment, which the following inscription explains:—

“*Ecce leo fortis transit discrimina mortis:*

Fortia facta stupet Marcus qui nuntia defert.”

Luke, on the contrary, over whom is represented a dying Lamb, looks down and drops the scroll he has just been writing. In other manuscripts we find

perhaps a greater abundance of historical subjects, that is, of events from sacred history, in which, as the meaning has to be conveyed by the figures themselves, the defective drawing strikes the eye far more forcibly than in mere allegorical designs.

We may properly consider the cycle of these works 5 as a second step in the progress of German Art. They display the first attempt at a technical execution, more careful and more highly finished, and the first dawn of a taste for bright lights, and vivid play of colour. The highly mannered drawing (which could only proceed from the foreign influence of a degenerate school of art, and which is far removed from the mere typical constraint of a rude but original style) would indeed appear a serious defect, if it had had any important consequences. But in the succeeding period we do not trace too deep an impression of this element; and perhaps some consciousness of that higher feeling which is to be found in the works of the Carlovingian artists, and was then for the first time incorporated with the taste for art, may have been sufficient to protect the rudiments of sounder principles from this injurious influence. How soon the imagination was of itself able to employ these technical powers, so as to express its own original ideas, we have already sufficiently seen, in some at least of those works which we have attempted to describe.

§ V. Contemporary with these works, that is to say, 1 in the first half of the eleventh century, another style of painting arose in Germany, which continued to prevail

during this and the succeeding century, and even to the beginning of the thirteenth. The degenerate mannerism, and the arbitrary caprice in the drawing of the figure of the previous period, are no longer generally visible, but appear only here and there in single instances and in a less degree. The drawing, on the contrary, follows a severe typical rule; we see everywhere an endeavour to seize the form with sharpness and precision, and to dispose the figures as far as possible in proper symmetrical order. A more accurate knowledge of the organic connection of the parts of the human frame is still indeed wholly wanting; this is a later step in the development of art. The feeling for strict regularity of arrangement is most strongly marked in the lines of the drapery, as well as in the animals and plants introduced as accessories, which are treated much in the style of arabesque. The whole mass of objects indeed, when occasion offers, is often interwoven in this manner, and the arabesque itself, with its fantastic union of different forms, appears here with peculiar force and variety. An* architectural

* [This may appear to want a little explanation, and suggests reflections of great interest which are far too long for a note.

The subordination of the other arts to architecture in the earlier period of their growth, has always been strikingly marked. The connection between architecture and the material wants of man, is closer than any which exists in the case of the arts of design, and painting and sculpture have won their way, both in ancient and modern times, by acting as the handmaids of the former. Sculpture first presented itself as an adjunct to building, and long retained its architectural stiffness: in modern times, the same close union between painting and architecture, gave an architectural character to pictures, which they long kept when differently applied.

principle is essentially the basis of the art of this period, which had the character rather of ornament than of direct

To fill a certain space on the wall ornamentally, was the first object and the principal requisite: in order to effect this, it was necessary to weave the various parts into a symmetrical and orderly structure. The stiffness of the early painters is mainly attributable to this feeling: an altar-piece of theirs is not a mere moveable picture: it is a sort of building, or, as it is called in Spanish, a "retablo." The gold ground throwing off its upright forms, accurately balanced one against the other, the conventional nature of the accessories, the architectural precision with which saints of different ages are grouped round the cross or the throne of the Virgin—all these are the legitimate consequences of this principle.

But the time was to arrive when ancient sculpture and modern painting were alike to be emancipated from immediate subserviency to architecture. It cannot be denied that by this separation art has lost as well as gained: she has lost in precise symmetry and dignity: she has gained in resemblance to nature and in the power of touching the feelings. Without such a change progress was impossible.

This revolution was the consequence in ancient times of the genius of Phidias, and in modern of that of Michael Angelo; though probably neither master saw the complete result of the change which he strove to bring about.

When the group or the picture had acquired a substantive relation to nature and was able as it were to walk alone, the architectural character of the art became less prominent, and at length entirely disappeared. Mere accessories, such as the landscape background, (afterwards destined in its turn to form a separate branch of art,) were executed so as to be consistent with the new craving for reality.

I must be permitted to add a few words on the subject of patterns, with reference to the principle which regulates the symmetry of ornamental parts, destined to fill a given space, in the manner of arabesques alluded to in the text. In this application of art at all periods an architectural feeling ought to predominate most decidedly: the imitation of natural objects indeed supplies the materials which compose the decoration, but the imitation is only a mean to an end. Hence the superiority of the patterns of the middle ages over those of

imitation, as well in the large masses of decoration for the walls, as in the smaller embellishments of books. This is the earliest indication of life in art, which here as elsewhere, at the first step of its progress, is characterized by severe regularity; such regularity, however, as merely affects the outward form, and implies no knowledge of organic structure. This quality has at least the good effect of restraining within definite limits the extravagancies of the artist's fancy. At the same time, the traditional influence of foreign models preserved the ideal types of classical antiquity which are to

our own days. The artists' first aim then was to fill a given space with effective decoration, and what they copied from nature they modified in form so as to suit this peculiar object; just as the acanthus of the Corinthian capital does not grow in all the wild luxuriance of the original leaf, but is necessarily cramped into a form more regular and more symmetrical than its natural prototype.

All this bears strongly on the character of such ornamental illustrations as those described by our author. The forms of which they are made up, are not derived from a study of nature with the view of direct imitation, but for the sake rather of extracting from her, in a modified and conventional shape, such elements as may be recomposed into symmetrical ornaments. Perhaps one reason why the patterns of Eastern nations (such as are employed in the decoration of the Moorish remains in Spain, or are sometimes found on Eastern stuffs) are of such exquisite beauty and richness, is to be found in the fact which would seem most to have impeded the progress of those races in the fine arts—that is, in the inconsistency of direct imitation of living forms with the strict principles of the Koran. No such imitation could habitually become the primary, instead of the secondary object, as it often does in European ornament. All efforts were therefore directed, and often most successfully applied, to giving pleasure by the contrast of colours, and by the symmetrical disposition of the various parts of a pattern considered simply as such.—ED.]

be traced in the works of the Carlovingian period,¹ and which form the foundation also of those of the Byzantine school. To them it is owing that this attention to regularity in outward form is accompanied by a higher dignity. In the treatment of colours, there prevails in the works of this style, at least in the miniatures of the manuscripts, the same neatness and fine execution, the same brightness of colour, as in the Bamberg manuscripts referred to above, and these qualities without doubt may in this instance also be ascribed to Byzantine influence. We are accustomed to designate the style of art of this period by the general name of "Byzantine," and unquestionably, without reference to the direct influence already mentioned, it resembles that school in its external severity, more than it does the freer handling of the time of Charlemagne; it stands parallel too with what we usually characterize by the same name in Italian Art. Still these illuminations do not appear as imitations of the Byzantine school, intentional on the part of the artists, but rather as necessarily modified by the peculiar position of German Art, and there are manifold proofs of original and profound conception in the works of this style.

The number of the manuscripts of the eleventh century² which are embellished with miniatures of this kind is not very considerable; but there are some which belong even to the early part of that period*. One book of the Gospels in the Royal Library at Munich, may be particularly mentioned, which was the work of Ellinger, Abbot of Tegernsee, and contains the figures of the Evangelists in a

* Cod. lat. Membr. c. p. No. 31.—Museum, as above, s. 164.

severe style of drawing, neatly executed, with drapery in straight and simple folds. Ellinger was abbot from 1017 to 1048, and established a name by his undertakings in art, which was held in honourable remembrance in his
3 convent; for instance, he enlarged the crypt, and caused its vaulted roof to be painted*. He is said to have drawn on the margin of a manuscript of Pliny the animals described in the text. These drawings, in which the main object would be a natural mode of conception, must be of interest in the history of Art, if the manuscript is still preserved.

4 In the twelfth century, the number of manuscripts embellished in this manner increases very considerably. In some the treatment of the drawings is more slight, and the ideas poor and spiritless; in others, the figures, in spite of strict adherence to the style, such as it is, bear a character of tranquil and serious dignity. In some we find principally pen and ink drawings, with single parts only lightly filled in with colour; in others the painting is carefully executed, and there is an endeavour to round the figures by light and shade, and to raise them from the ground. The greater number of these drawings, particularly those in the Gospels, contain little more than single figures of saints, with more or less variety and richness of ornament; in many others, however, there is no deficiency of varied and peculiar subjects, and the active imagination of the artist especially shows itself in allegories and allusions of greater or less significance. Very interesting ex-

* Günthner, Geschichte der literarischen Anstalten in Baiern, s. 192.

amples of this kind of symbolic art are contained in a splendid Gospel manuscript in the Library of 5 Munich, taken from the Convent of Niedermünster, at Ratisbon*. At the beginning of the manuscript we find various allegorical subjects, of a mystic character, with rich tendril-like ornament and numerous inscriptions. We may here give a description of one of these, which represents the victory over death by the sacrifice of Christ. In the centre Christ is represented on the Cross, his feet fastened to a board with two nails, in red drapery, with the royal crown and priestly stole. Somewhat lower at each side of the cross stand, on the left, Vita, a female figure having a crown adorned with a cross and rich drapery, her face and hands raised upwards; on the right, Mors, pallid in colour, with matted hair, the countenance half-veiled, a deep wound in the neck, the body half naked and the clothing mean, sinking down with broken lance and scythe. A dragon, which grows out from the foot of the cross, appears to bite this figure in the arm. On both sides are smaller figures: above are Sol and Luna, veiled: on the right, is the New Covenant, a female figure crowned, with the standard of victory, and the cup of the Sacrament on the crown. On the left is the Old Covenant, her countenance concealed by the border, the scroll of the Law and the sacrificial knife in her hands. Below on the right are the uprisen dead: on the left, the rent veil of the Temple. Further on in the manuscript, before each Gospel, there is a representation of its evangelist, with the appropriate symbol above the figure, and underneath,

* B. No. 1. Museum, as above, s. 164.

according to the allegorical notion* already mentioned, one of the four rivers of Paradise, here represented in the form of a naked man, with two horns and a large water urn. The painting of all these subjects is very neat, and in the drawing a certain knowledge of form is already perceptible.

- 1 § VI. Towards the end of the twelfth and beginning of the succeeding century, peculiar signs of life are to be remarked for the first time in German Art. The eye of the artist seems now to open to all surrounding objects, and frequently with over anxious minuteness, he endeavours to imitate exactly each single object in its own peculiar form, and in its connection with others. Men, as they were to be seen about him, distinguished according to rank and occupation,—the gallant equipment of the warrior, the splendid attire of the women, the general business and traffic of life, the tone of the mind as it expresses itself in attitude and gesture, the violence of passion, the stillness of sorrow,—all this he endeavours to portray, and in spite of his insufficient means and the necessary want of complete and thorough truth, he generally contrives to express his meaning with clearness and precision. At the same time, although the motives of the so-called Byzantine style still prevail, the human form begins to escape at last from the strict control of architectural rules: at any rate an effort is visible to understand the more general relations of its organic structure, the drapery begins to adapt itself to the body and follow its movements, and finally

* See Vol. i. p. 9.

there are abundant evidences of a feeling for beauty and grace, as well as for a more ideal and higher dignity. It was particularly the types handed down from classical antiquity which guided the feeling of the artist in this nobler path.

The drawings in various manuscripts afford us examples ² of these progressive stages of improvement*. Among such we may first mention the splendid manuscript of the *Hortus Deliciarum*, (a collection of extracts from the fathers, ecclesiastical writers, and other works,) executed in the latter part of the twelfth century, in the Convent of Hohenburg, in Alsace, but at present in the Public Library of Strasburg. It is adorned with a great number of miniature illustrations of the text, and thus contains some subjects from sacred history, some of an allegorical character, and some which represent scenes from real life. The latter display fully the costume and fashions of the time in great variety. The conception for the most part, particularly in the tedious allegories, is rather poor, and requires numerous marginal explanations to elucidate its meaning; nevertheless, in the figures of the saints, (which are represented in the old Christian manner,) there is a dignified grandeur and repose, and occasionally surprising boldness and meaning in the ideas of the artist himself. Amongst the most remarkable is a figure of *Superbia*, a female in rich attire and flowing drapery, seated on horseback, on a lion-skin, and poising her lance.

* Ch. M. Engelhardt "Herrad von Landsperg, Aebtiessin von Hohenburg, oder St. Odilien, im Elsass, und ihr Werk: *Hortus Deliciarum*." (With twelve engravings, in fol.)

3 A peculiar school of miniature illustration appears to have been formed at this time in the convents of Upper Bavaria; most of the drawings with which the manuscripts are illustrated are only in pen and ink, but the flesh is generally distinguished from the drapery, and even different parts of the latter are distinguished from each other, by tints of red and black ink. In the figures themselves there is seldom more colouring, but the grounds are always filled in and enclosed with
4 borders of different colours*. Of these works we may first mention the manuscript of the German *Æneid*, by Henry von Veldeck, written about the year 1200, which was brought from Bavaria, and is now preserved in the Royal Library at Berlin. The drawings represent in a long series the events narrated in the poem. They in general deserve attention from the care bestowed upon the costume and other details, but in all that regards feeling for form and grace, they are far inferior to the *Hortus Deliciarum*; in the deformity of many of the figures, they even remind us of the manuscripts of Bamberg (§ iv. 3—5) already described. Still they possess a peculiar interest as steps in the history of German Art. There is here unfolded, in the movements of the hands in particular, a complete language of gesture, equally well adapted to convey the expression of tranquil intercourse or of passionate energy. Thus, for example, when the solitary complaints of love, or the sorrow for the death of the loved one, are to be depicted, grief and suffering are admirably expressed by a convulsive wringing of the hands.

* See the Author's Essay, "Die Bilderhandschrift der Eneid in der Königl. Bibliothek zu Berlin." Museum, 1836, No. 36—38.

Far more important are the drawings of another manu- 5
script of the same time and school, containing the beautiful
German poem of Werinher, Deacon of the Convent of
Tegernsee, on the Life of the Virgin, which has lately
passed from the collection of v. Nagler into the Royal
Library of Berlin *. With respect to excellence of form,
these drawings are nearly equal to those of the Hortus
Deliciarum, and in single parts they surpass them in
quiet grace and naïveté. This is particularly shown in
those in which the expression of a serene and happy
tone of mind is the chief object, as for instance, in a
group of the blessed, in a vision of the Virgin. Others,
in which the artist represents passionate, and especially
sorrowful feelings, are of the highest excellence. In
spite of the insufficiency of his means, he has exhibited
in the positions, gestures, and cast of drapery, a tragic
pathos so peculiarly expressive as to excite our greatest
astonishment, when we consider the early epoch of art
at which the work was executed. The best of these
drawings are—one that represents the damned, (also
in a Vision of the Virgin,) in which they are bound
together by glowing chains, and are driven hither
and thither by inward torments—and another, of which
the subject is the lamentation at Bethlehem of the
mothers after the massacre of their children; in this one
woman rends her garment, another cowers on the ground,
and supports her head on her hand, a third wrings her
hands, a fourth with a passionate movement raises her
hands, and appears to appeal to Heaven against the
horrible outrage.

* See the Author's dissertation, *De Werinhero, sæculi xii.
monacho Tegernseensi*, etc.

- 6 As a further step of progress, in connection with the foregoing, we may mention the drawings of Conrad, a monk of the convent of Scheyern, who was distinguished as the author of many learned works, and lived about the middle of the thirteenth century*. The Royal Library of Munich contains several of the works, which he embellished with drawings, amongst which a book of the Gospels, and another of the lessons, are particularly important. At the beginning of the latter manuscript are several large subjects from the Apocalypse, then two remarkable legends, in smaller drawings—one contains the history of Bishop Theophilus, the oldest German version of Faust—and lastly, a number of illustrations of sacred history. The lines are not drawn with the certainty and precision of those before described; but, on the other hand, the desire of imitating the forms of nature is still more evident, the movements are still freer, the cast of the drapery follows more easily the movements of the figure, and its outline has at once softness and dignity.
- 7 One of the most interesting illustrated manuscripts of this period, but of another school, is the Psalter, written about the year 1200 for the Landgrave Hermann of Thuringia, formerly in the Convent of Weingarten, but at present in the King's Private Library at Stuttgart†. The illuminations are miniatures, highly finished, and executed with great neatness. The style

* Munich Library. Cod. lat. Membr. e. p. No. 7, b. c.; No. 13, a. Museum, 1834, No. 21, s. 165.

† Museum, as above, No. 13, s. 97. See Dibdin, "A Bibliographical and Antiquarian Tour in France and Germany," vol. iii. p. 158.

essentially resembles that of the time, but the figures have an air of more solemn dignity, while at the same time their severity is often pleasingly softened by an expression of mild and simple grace. Here we find in single heads (especially in those of Christ) traces of ideal beauty, the more surprising, since in other works of the time, all the heads are still stiff, and without grace. At the beginning of this manuscript is a calendar, in which each month is ornamented with a figure of its patron saint, and characterized by a country scene. Representations of this kind must have been very rare at so early a period; the costume and occupations throughout belong to the north, and consequently testify that the drawings are the productions of a native school. Then follow, in the Psalms themselves, various subjects such as the baptism of Christ, his death, descent into hell, ascension, &c. &c. The feeling in these is excellent, particularly in that which represents the Virgin and John, in a simple attitude of thoughtful sorrow, standing at the feet of the crucified Saviour. After this comes the Litany, over which, in the upper part of the page, are half length portraits of saints and princes; those of the Landgrave Hermann and his wife Sophia are the first, and in these we see an example, remarkable for so early a period, of an attempt at individual likeness already crowned with signal success.

§ VII. It is very remarkable, in the history of German civilization, that this first burst of life in art, which appears in Italy only in a more advanced part of the

thirteenth century*, should have already shown itself in Germany before the commencement of that period. It is hardly possible, however, to institute a closer comparison with the works of Italy, since very few original or great compositions are preserved in Germany, and the larger number of the manuscript illustrations above described are drawings to be considered as outlines or sketches. Whether the spirit and feeling visible in those illustrations, was carried to greater perfection in the larger and more artist like undertakings of the time, must remain undecided. That there was no want of such undertakings is evident, both from numerous written descriptions and from single remains, now more or less injured. Among the former we have a full and particularly valuable catalogue†, written before the twelfth century, of many sacred subjects, which were painted on the walls and on the altar-tribune of the convent-church at Benedict-
 2 beuern‡. On the walls of the cathedral of Worms are several faded paintings in the Byzantine style, among which a gigantic Madonna, in one of the transepts, is remarkable; it reaches half-way up to the vault of the

* See Part i. Book ii. § xi. to xviii.

† See Pezii Thesaur. Anecdott. Eccl. T. iii. P. iii. p. 614, quoted by Fiorillo, *Gesch. der Z. Künste in Deutschland*, I. s. 178, n. c.

‡ [The monastery of Benedictbeuern is more celebrated in the history of modern science than in that of the fine arts. It is situated about fifteen leagues from Munich, near the frontiers of Tyrol. On the suppression of the monasteries in 1804, it was sold; and here it was that Utzschneider, Reichenbach, and Liebherr, established that glass manufactory which Fraunhofer superintended, and of which the lenses became so celebrated throughout Europe. The establishment was transferred to Munich in 1819.—ED.]

nave. In a side-chapel next to the choir of the Church of the Virgin at Halberstadt, in the vault over the altar, may still be seen figures of saints painted in a severe dry manner. On the roof of the crypt under the abbey church of Quedlinburg, above the dilapidated tomb of King Henry I., the old painting shows through the plaster; and in some places, where the latter has fallen off, the drawing underneath appears to have been cleverly executed in a pure, and comparatively noble style. In other churches of the so-called Byzantine period, the white plaster has not wholly obliterated the paintings of sacred subjects, which formerly adorned the walls, though in many cases their existence has only remained apparent in the glories of the saints, once deeply cut in, or raised above the surface. Some very excellent paintings of the kind have lately come to light in the restoration of the splendid cathedral of Bamberg, when it was freed from its covering of plaster of many hundred years old. They are in the niches of one of the cross walls of St. Peter's choir, and must undoubtedly belong to the beginning of the thirteenth century. Easel pictures, in the Byzantine style, are very rare in Germany. As one example of such, we may mention a painting representing Christ enthroned on a rainbow, with four saints at his side, which is in the provincial museum of Münster, and was taken from the convent of St. Walburg, at Soest*.

* Becker, "Ueber die altdeutschen Gemälde aus dem ehemaligen Augustiner-Nonnen-Kloster St. Walburg zu Soest." Museum, 1835, No. 47, s. 374.

8 Some works connected with painting, and in this style, though in other materials, are also preserved, such as the paintings on glass which fill the south window of the nave in Augsburg cathedral, and are composed of
9 figures of saints. One of the most important of these examples of the successful efforts made in art towards the end of this period, is furnished by the fragments of tapestry preserved in the abbey church of Quedlinburg, woven about the year 1200 by the abbess Agnes herself with the assistance of her nuns, to adorn the walls of the choir of that church*. The subjects are allegorical, and represent the marriage of Mercury with Philology, (after Marcianus Capella†.) The original drawings were evidently by different hands; while some are in the common style of the

* Compare the note iii. 7. Other works yet extant prove that the time of the abbess named in the text was distinguished by a remarkably flourishing state of art. Among these works, a reliquary may be particularly mentioned: its sides are of ivory, carved with the figures of the Apostles, and the bottom is formed of a silver plate, with beautiful niellos. Upon this plate is the figure and name of the abbess, with an inscription stating that the box was made by her orders. The execution again of some of these single figures, in ivory, is in a style of the most surprising purity. They are of the same character, and finished in the same manner, as the ivory carvings on the covers of the two splendid manuscripts in the Royal Library at Munich, (B. No. 3 and 7,) and may in some degree serve to fix the date of the latter. We may hope for more information on the subject of these from Dr. E. Förster, of Munich.

† [Marcianus Capella wrote about A.D. 470. The two books, "*De Nuptiis Philologiæ et Mercurii*," form a sort of allegorical introduction to his whole work, which is divided into nine books.

ED.]

day, others contain single figures of such beauty of form, and so much symmetry in the limbs, with a cast of drapery so grand, and arranged with so much artistic knowledge, yet so entirely free from the peculiarities of the ancient Christian models, that we may imagine we here see art approaching to full perfection. In the cathedral at Halberstadt there are also tapestries in the 10 Byzantine style, but they are far ruder in the drawing than those of Quedlinburg*.

In the early part of the thirteenth century, a style 11 different from the so-called Byzantine, developed itself in German art, and soon prevailed universally. But in the illuminations of manuscripts executed in the loneliness of the cloister, far removed from the influence of innovation, the older models were still imitated, and the older style maintained itself even far down into the fifteenth century.

There are numerous examples which go to prove this 12 fact†.

* Museum, 1833, No. 7, s. 53.

† Public Library at Stuttgart, Bibl. 4, No. 40. Lib. of Munich, Cod. lat. membr. c. p. No. 39, 40. a, 42, 49, 63, 84. See Museum, 1834, No. 12, s. 89; No. 21, s. 165.

BOOK II.

THE GERMAN STYLE.

WORKS OF THE THIRTEENTH TO THE FIFTEENTH
CENTURY.

1 § VIII. IN the thirteenth century, a new and different style appears in German art. The stiffness and severity—the seriousness—the forms prescribed by tradition, now disappear, and are replaced by a softer execution and a peculiar flow of outline. Instead of a position without movement, or angular and abrupt turns of the figure, we find a sort of gracefulness of demeanour and gesture; the drapery flows softly down, in long lines and masses; the countenances have a pleasing and frequently a sentimental expression, which, though not always perhaps free from mannerism, is generally simple and naïve. This is the beginning of a new direction in art, and marks the first attempt to express the artist's own feelings in his works, or at any rate, denotes that such a "subjective" principle was allowed unconsciously to pervade them. The same element forms the ground-work of the Italian art of the fourteenth century, and for an account of its further development in that country, we may refer to the introduction of the third Book of Vol. I. That it prevailed so much earlier in the north, is owing to the relative condition of general cultivation on this side of the Alps. Here, that is to say, in France, England, and Germany, in the beginning

of the thirteenth century, we find in full vigour that romantic principle which pervaded life in all directions, and which has peculiar interest for us, as it manifests itself both in the numerous productions of an original popular poetry, and in a new style of architecture, the so-called Gothic. With this last the new style of painting exactly corresponds: the same feeling is seen in the law regulating the constant recurrence of forms used in painting, as is found to pervade the contemporary style of architecture. It must be observed that in general, at this period, painting stood low in all that relates to resemblance to the life, or all that concerns individuality and truth to nature. These qualities are not visible, at least in any great degree, except in the latest works of this style, towards the end of the fourteenth century, and instead of these higher elements, the law of architectural symmetry was at an earlier period constantly predominant*.

A proposal has already been made to substitute the appellation "*German*"† for the common but not very suitable one of "*Gothic*" architecture; and as this designation appears perfectly satisfactory and comprehensive in architecture, the contemporary style in painting may also be best distinguished by the same epithet.

In the thirteenth century, the peculiarities of this 2 German style appear in a more glaring manner, and occasionally border on caricature. So it is in every new process of development, where the struggle is made against prescriptive authority; the difficulty was, in this case, naturally increased by the very limited com-

* Compare the Editor's note, p. 14.

† See v. Rumohr, *Italienische Forschungen*, iii. s. 170.

mand of appropriate technical means which still existed, and the consequent recourse to what was most decisive and most accessible. In the following century these exaggerations are less striking; a purer and more noble character pervades the art of that time, and the German style reached its highest point at the end of the fourteenth and the beginning of the fifteenth century.

- 1 § IX. It is in France, and particularly in the northern parts, that the real development of the German style of architecture is to be traced *. Here too, without doubt, we must also look for the earliest examples of this German style in painting. The most ancient historical monuments of the style properly authenticated, which exist, are to be seen in the Church of St. Ursula †, at Cologne. They are pictures of the Apostles, painted on slabs of slate, placed partly on the centre altar, facing the choir, and partly on the walls of the right-hand aisle; the latter of these especially, though injured, have never been retouched. The Apostles are represented sitting, and the figures are, strictly speaking,

* Passavant, *Kunstreise durch England und Belgien*, s. 403.

† [Compare "Die wichtigsten Städte am Mittel und Niederrhein im Deutschen Gebiete mit Bezug auf alte und neue Werke der Architektur, Sculptur, und Malerei charakterisirt von Wilhelm Füssli. Zürich u. Winterthur. 2 vols. sm. 8vo. 1842-3." (vol. ii. s. 336.) Also our author's *Handbuch der Kunstgeschichte*, s. 598, 867, in the last of which passages he corrects himself, and states that the paintings on the wall at Brauweiler, (see § xiii. 1,) as well as these in the Church of St. Ursula, are relics of the *Romanesque* style of art, rather than works of a true German character. —ED.]

only sketched with a dark outline, filled in with colour. The date on one of these slabs is 1224.

The fact that painting flourished very early at Cologne, is proved by a passage in the Parzival of Wolfram von Eschenbach, which was composed about the year 1200*. To this time of the Cologne school we must also ascribe the nearly obliterated paintings on the walls of the crypt in St^a. Maria in Capitolio†. We shall return in the sequel to the later development of the same style in this city.

Among the earliest examples of the German style are the illuminations in the manuscript of Tristan, by Gottfried of Strasburg, now in the Royal Library at Munich‡. This manuscript probably came from Swit-

* The lines are thus quoted by Passavant, s. 403.

Als uns die aventiure gicht
Von Chölne noch von Mästricht
Dechein sciltere entwurf'en baz
Denn' als er ufem orse saz.

That is to say,

As our tale runs,
No painter of Cologne or Mästricht
Could have painted him more comely
Than as he sat upon his horse.

The word "*sciltere*," painter of shields or panels, is used in contradistinction to painter of books and illuminations. A well-known and beautiful passage of the Nibelungen Lied alludes to the latter kind of artist, and describes one of the heroes as being fair, as if drawn on the vellum by a good master.

† [Compare Passavant, s. 403, who says that the state in which these paintings are, and the fact that they can be only seen by candlelight, prevent him from hazarding any observations upon them.—ED.]

‡ Cod. Germ. No. 51. Dibdin's Bibliographical Tour, iii. p. 263. Museum, 1834. No. 22, s. 170. The illuminations of the manuscript are, however, by two different hands. Those only

zerland, and was written in the first half of the thirteenth century. The illustrations remind us of the works of the Upper Bavarian school, of about the close of the twelfth century, already mentioned, § VI. 3—6: like them they are pen and ink drawings, with coloured grounds behind the figures, but here the shadows in the drapery are, in many cases, put in with colour. The drawing is in the new style, and consequently is not free from a certain taint of mannerism and exaggeration.

- 5 The embellishments of manuscript German poems are of importance in tracing the further progress also of the style in question; such are the illuminations of the manuscript of the Minne-Singers, from the convent of Weingarten, now in the King's private library at Stuttgart*: they are simple coloured drawings, not particularly poetic in conception. At the beginning of each poet's works, he is represented as occupied in some appropriate employment. Still more important is the
6 celebrated manuscript of the Minne-Singers, of about the year 1300, which formerly belonged to Rüdger Manesse, and is now in the Paris Library†. It contains

which occur in the first half are executed with the neatness of an artist, and even those are partly coloured over in the same rough style as the latter ones. The illustrations given in the "*Anzeiger für Kunde des Deutschen Mittelalters*," 1832, p. 222, belong to the last class.

* See Museum, as above, No. 13, s. 99.

† Professor von der Hagen, of Berlin, is engaged in publishing all the illuminations of this manuscript. [Facsimiles of the text are given in the fourth volume of his great work.]

Rüdger Maness was, in 1280, a member of the Council of Zurich; in 1304, he bought the castle of Maneck, and was hence called Maness von Maneck. He collected all the works of the

portraits of each poet, the motives of which resemble, for the most part, those of the figures in the former manuscript, to which they are so similar, that either they have been copied from it, or both have been taken from a common model. In the Paris manuscript, however, the size is larger, and the technical execution is more worthy of an artist; whilst the feeling for the peculiar circumstances of each subject is more delicate, and the style in which they are conceived and treated has greater truth and spirit. Sometimes the poet is represented alone, and sometimes with his lady-love, it may be in the character of a hardy huntsman, or of an armed knight. In some the meditative feeling and reflection of the poet are admirably expressed, as in the figure of Henry of Veldeck, who sits amongst flowers and birds, thoughtfully resting his head upon his hand, or in that of Reinmar der Zweter, who is placed on an elevated seat, and dictates to two secretaries busily occupied at his side. The portrait of the Hardegger * is very gracefully

Minne-Singers which he could obtain, and the manuscript referred to in the text belonged to him. How it came into the Paris Library does not appear very clear. The collection which it contains was published at Zurich, in 2 vols. 4to, 1758, under the title, "Sammlung von Minnesängern aus Schwäbischen Zeitpunkte, CXL. Dichter enthaltend—Durch Ruedger Manesse, weiland der Rathen der uralten Zürich." This collection also forms the two first volumes of Prof. V. d. Hagen's work, "Minnesinger," in 4 vols. 4to. Leipsic, 1838. For a description of the manuscript the reader may refer to Waagen. Paris. p. 308.—ED.]

* ["The Hardegger" is one of the Minne-Singers whose works are included in the Maness Collection, (see p. 120 of the edition of 1758, and No. 95 in the series of v. d. Hagen). According to this latter author, "the Hardegger" was probably Heinrich v. Hardegge, one of a noble family who were vassals of the Abbey of St. Gall. v. d. Hagen, s. 446, v. iv.—ED.]

- treated. He lies under a tree, a falcon on his wrist; his head supported on the lap of his mistress who is bending tenderly over him. The movements, indeed, particularly in difficult attitudes, are not always easy or natural, and of this defect the last-named drawing affords an instance; yet, for the most part, the feeling for form is rather purer, and the drapery generally falls in beautiful and well-chosen lines *. Some miniatures very pleasingly executed are to be found in the beautiful manuscript of William of Oranse, of the year 1334, preserved in the Public Library at Cassel. A certain tenderness and naïveté is seen in these works, and the expression of the figures is mild and beautiful; the feeling of the details in the drapery is good, and shows much taste.
- 8 Larger works, with the general type of the German style more or less strongly marked on them, are numerous enough; such as paintings on panels or on walls, painted glass for church-windows, and tapestry.
- 9 A piece of the latter of remarkable dimensions may be observed in the Church of St. Elizabeth at Marburg, the principal subject of which is taken from the history of the prodigal son.
- 10 Among the pictures on panel of this period there are two examples, excellent of their kind, in the Berlin Museum. The subjects are, two Angels holding a monstrance, and a Madonna, with the Child espousing St. Catherine: (III. No. 177, 178.) The heads are of a fair size, and the figures half length; their forms are rather full, but pure and noble, with an open expression of gentleness and serenity. In one of the angel's heads, in the first picture, there

* Museum, 1834, No. 5, s. 35; No. 11, s. 82.

is something touchingly serene and natural, the very spirit of youthful purity and innocence. The painting is extremely smooth, but, as in the miniatures of the time, the dark outline of the figures is still strongly marked. A great number of very interesting pictures 11 of this kind are to be seen at Nuremberg, especially in the two principal churches of St. Sebald and St. Laurence. In the choir of the former, a picture * which represents St. Anna, with the Virgin, and the infant Christ on her lap, deserves particular notice. A Madonna, with the child, which hangs next to the 12 Sacristy door, in St. Laurence, is still more beautiful, and the head of the Virgin in it is full of grace. The 13 Church of the Virgin, as well as the gallery of paintings in the castle, contains various pictures of the same kind, but generally of less merit. In some we already see the transition to the later manner of Nuremberg art. For the most part the older pictures of this school display a certain sharpness in the forms, which appears to distinguish them from the contemporary works of German masters. It is singular that in Nuremberg no closer examination has hitherto been instituted into specimens so important as these are in tracing the history of art.

* [As regards the picture in St. Sebald, see Waagen *Kunstwerke und Künstler in Deutschland*, v. i. s. 233, who considers its probable date as about 1430 or 1440. The style, he says, may be looked on as a sort of transition from the style of the fourteenth century to that of Wohlgemuth. See also on the pictures in St. Laurence, s. 246, 247-8; and on the Church of the Virgin, s. 258. Some interesting remarks on the style of the early Nuremberg school will be found in the passages referred to.—ED.]

1 § X. In Bohemia, a peculiar school of painting appears in considerable activity from the middle of the fourteenth century, in the reign of the Emperor Charles IV. (1346—78). *Nicolas Wurmser* of Strasburg, *Kunz*, and *Theodoric* of Prague, are particularly named among the artists of this school *. Besides them, we find, on several panels of the time painted for Bohemia, the name of the Italian, *Thomas of Mutina*, (see vol. i. § xxxvi. 6). Charles IV., a prince who lived in splendour, endeavoured to enrich his capital with embellishments and treasures of all kinds, and besides his patronage of architecture and sculpture, strove to open an extensive field for painting.

2 The greatest number of the works of these artists are to be found in the palace of Karlstein, erected by Charles in the neighbourhood of Prague. The Church of the Holy Cross, in the great tower of the Castle, deserves special notice. The lower part of the walls is inlaid with rough amethysts, chrysolites, onyxes, and other precious stones. The upper part is covered with panelling, divided into a great number of square compartments, which contain half-figures of holy persons, one hundred and thirty in number, painted by Theodoric of Prague. On the walls are several scenes from Scripture, ascribed to Wurmser and Kunze. The paintings in the lower Church of the Assumption of the Virgin are also attributed to these artists. They represent the Emperor, Charles IV., giving the Cross to his son,

* Fiorillo, *Geschichte der zeichnenden Künste in Deutschland*, i. s. 126 ff.—Hirt *Kunstbemerkungen auf einer Reise nach Dresden und Prag*. s. 175 ff. [*Waagen, Deutschland*, ii. s. 323.—Ed.]

Wenceslaus, bestowing a ring on Sigismund, and again kneeling absorbed in his devotions. In the little chapel of St. Catherine adjoining, which like the Church of the Holy Cross is richly adorned with precious stones, a Madonna with the Child, and the emperor and his wife kneeling before her, are painted in a niche. This last is not only the best picture, but the best preserved, of all referred to above, since the rest have been a good deal painted over in later times. Some pictures from the castle of Karlstein have been removed to the imperial gallery of the Belvidere at Vienna; one of these is a crucified Christ with the Virgin and St. John, ascribed to Wurmser, which together with two half-figures of saints, belongs to the series painted for the Church of the Holy Cross, by Theodoric. We must also mention the still older paintings in the Chapel of St. Wenceslaus in the Cathedral, on the Hradschin at Prague. They are painted on the under part of the walls, interspersed with ornaments of unpolished precious stones, similar to those in the churches already noticed: they too have, however, been much painted over*.

The works of this school, in their general manner, show much of the pure and simple dignity of the German style, but are by no means to be considered as among its happiest efforts. On the contrary, they entirely want the finer and higher feeling for beauty, and the eye is constantly offended by the rudeness and

* On the walls of this chapel of St. Wenceslaus are also three other series of paintings above those just described; they are of a later period, about 1500, and bear a general affinity to Cranach's compositions. Hirt's account (as above, s. 179,) wants correction in this matter.

clumsiness of their forms. In many single points the works of Theodoric of Prague have the advantage, as for instance, in the peculiarly soft treatment of his colour. This appears in an altar-picture in the Gallery at Prague (xv. No. 33,) ascribed to him. The picture is divided into two parts: above is a Madonna and Child, before them kneel the Emperor Charles IV. and his son, Wenceslaus; at their side are two saints, and underneath, the Archbishop of Prague, Oczko of Wlassim, with four Bohemian saints close to him. Here also we find the same heaviness of form as in the other works of this school, but at the same time there is a peculiar softness in the youthful countenances which already approaches to grace; the drapery too is treated with great softness. The most beautiful paintings of the old Bohemian school, with which the author is acquainted, are in the Thein church at Prague: these are an Ecce Homo, and a Madonna with the Child, both half-figures; the last particularly is very graceful, and full of soft and tender feeling.

A large mosaic, on the south side of the exterior of the Cathedral of Prague, remains still to be noticed. It is divided into three compartments; in the middle is Christ, in a glory surrounded by angels, six Bohemian saints below him, and still lower the donors, Charles IV. and his wife; on the left is the Virgin with several saints, and below is the resurrection of the dead. On the right is seen John the Baptist, with saints also, and underneath are the condemned. The style of this work is again rather rude, and only worthy of notice, as a whole, on account of its execution in mosaic, which was

rarely used in Germany. Excepting this brilliant period, 9
under Charles IV. we know scarcely anything of the
development of art in Bohemia, where indeed the Hus-
site wars dealt but roughly with works of art. Still
much of a later period may have been preserved, and
a closer examination might lead to conclusive results:
as an example, I may mention a picture in the Gal- 10
lery at Prague; (xv. No. 77,) an altar picture with wings,
which represents in the middle part the death of the
Virgin. To judge from comparison with the works de-
scribed above, it appears to belong to the more advanced
period of the Prague school in the fifteenth century.

§ XI. Another German school, that of Cologne, 1
assumed a character of far greater importance towards
the end of the fourteenth century*. We have already
spoken (§ ix. 1, 2,) of the early reputation of the masters
of this city, and of the early appearance of the German
style in their works: it was now carried by them to the
highest point of its peculiar excellence. The numerous
works which proceeded from the school of Cologne at
this period, are impressed with so pure, and, con-
sidering the general progress of art, so complete a
feeling for beauty,—ideal conception and truthful
imitation of Nature are blended so happily—that we
look in vain in the succeeding periods of German
art for so high a degree of perfection. A peculiar
sweetness of expression and a childlike serenity and
grace are shed over these figures. They glow with a

* Passavant, *Kunstreise* s. 404 ff. The author in the opinions expressed in the text, follows the judgment of this skilful connoisseur.

warm and melting tone of brilliant colour, whilst the softness with which it is laid on, and its technical treatment, are more perfect than was attained elsewhere before the introduction of oil painting. The written accounts of the individual artists to whom these works are attributed are extremely meagre. The hands of two principal masters may be recognized with certainty, and these works have been ascribed with the greatest probability to two artists of the time, whose names have been preserved in honourable remembrance. The first of them, *Meister Wilhelm*, was probably born in the little village of Herle, near Cologne, and was settled in that city, at the latest, in 1370. In a contemporary Chronicle, in the year 1380, it is said that he was "the best painter in all German lands, and that he painted men of all sorts as if they were alive." The most important pictures attributed to Meister Wilhelm must be noticed*.

One of these is the painting on the monument of Cuno of Falkenstein, archbishop of Treves, in the

* [The author, in his later work, describes some paintings on the wall of the choir in the Cathedral of Cologne, which were formerly concealed by modern hangings. They represent scenes from the legends of the three kings and of the pope Silvester. He considers them as highly interesting with reference to the history of German art, since their probable date is about 1300, or very little later. A large painting of Christ crucified, with six saints, in the sacristy of St. Severin at Cologne, is ascribed to Meister Wilhelm: it has been disfigured by retouching. A smaller painting on the wall of the crypt of the same church seems to be by an earlier master. The little altar belonging to Herr v. Lassaulx, at Coblenz, our author ascribes to a contemporary artist or to an imitator of Meister Wilhelm.—See *Handbuch der Kunstgeschichte*, s. 870.—ED.]

church of St. Castor at Coblentz, of the year 1388; the subject is Christ on the Cross; on the left are the Virgin and St. Peter; on the right St. John the Evangelist and St. Pastor. Archbishop Cuno kneels and prays at the foot of the cross. It has been unhappily much injured by modern restoration, but its excellence as a whole, and particularly the decided and living individuality of the archbishop's head, (which was a rare merit in that day,) taken together with the correspondence in date, are the chief reasons for ascribing the picture to Meister Wilhelm. There is a 5 connexion between this work and the paintings of the large altar piece formerly in St. Clara at Cologne, but now in one of the chapels of the cathedral in that city. When the wings of this latter work are thrown open, we find in two series, one over the other, twelve scenes from the period of Christ's youth, and twelve from the history of his sufferings. On the outside of the wings, in the upper series, Christ is seen standing in the sepulchre, with several saints at his side: on the lower series is Christ on the Cross, and saints also about him. The heads in these and the following pictures are generally beautiful, particularly those of the women. Their form is somewhat round, the chin rather pointed, the expression not very lively, but correct; the proportions of the figures are rather long, and the attitudes somewhat affected. The execution is unequal, and as the work of three different hands may almost with certainty be distinguished, it has been assumed that two pupils worked with the master. To these we must add two very beautiful pictures of 6 smaller dimensions. One of these is St. Veronica with

the handkerchief, and in the lower corners of the picture angels playing on instruments. This picture was formerly in the Boisserée Gallery, and now belongs to 7 the King of Bavaria*. The other is a Madonna, with the Child, and two female saints on the side wings; on the exterior is the mocking of Christ. The latter work is in the museum at Cologne. In both pictures we find a wonderful softness and blending of the colour, which, especially in the carnations, gives a 8 peculiar charm. Less finished, but closely allied to these, are a small altar piece of the adoration of the kings with saints on the wings, in the possession of the inspector of architecture, Herr v. Lassaulx, at Coblenz, 9 and another in the gallery of the Berlin Museum, (III. No. 175,) of the Virgin and Child, seated in a 10 meadow, with female saints at her side; another such picture is that containing a number of small scenes from the sufferings of Christ, in the same gallery. (III. No. 179.)

11 We may judge of the great influence of this master on the art of his day, from the numerous pictures of his scholars to be seen in Cologne and other places, particularly from those comprised in the former Boisserée collection.

12 It was the lot of one of Wilhelm's scholars to surpass in excellence the works which he himself had left, and to fulfil the fairest promise given by the efforts of his

* In Strixner's Lithographic Work "Sammlung alt nieder-und, oberdeutschen Gemälde der Brüder S. und M. Boisserée, etc.," this picture, as well as many others of similar style, is designated as a work of the "Lower Rhenish Byzantine School;" a denomination which appears hardly justifiable.

master. This scholar was the painter of the celebrated picture in the cathedral of Cologne, whose name, according to well-grounded conjecture, is believed to have been *Meister Stephan*. In his work too we find the same roundness of form, particularly in the female heads, the same softness in the handling of his colours, united with greater power and clearness of tone. His proportions in the human figure are rather shorter than those of his predecessor, and in his further progress, he particularly distinguishes himself from him, by a successful attempt at greater individual truth. The following works are ascribed with tolerable certainty to his hand:—

The remains of a great altar piece, from the Benedictine abbey of Heisterbach, near Bonn: the inner side of the wings is painted with dignified figures of apostles and saints, standing singly under tabernacles. This portion was formerly in the Boisserée collection, and is now in the possession of the King of Bavaria. In the same collection are the Annunciation and Christ on the Mount of Olives, and there are two more panels in the city museum at Cologne. In these pictures Stephan shows himself decidedly as the pupil of Wilhelm.

The peculiarities of this master are most beautifully exhibited in the celebrated altar picture formerly in the chapel of the townhall at Cologne, now in one of the chapels of the cathedral, and which bears the date 1410, according to the interpretations put on certain marks found upon it*. It consists of a centre-piece with wings, on which last, when closed, is represented

* See Wallraf—"Taschenbuch für Freunde Altdeutscher Zeit- und Kunst. auf das Jahr, 1816. Köln". s. 349—389.

the Annunciation. In the inside, on the centre picture, is the Adoration of the Kings—the Holy Virgin is seated on a throne, in a dark blue mantle lined with ermine; at her side are the two elder kings kneeling; the younger one and the attendants stand around. On the side panels are the patrons of the city—on the right St. Gereon, in his armour of gold and surcoat of blue velvet, surrounded by his men-at-arms—on the left St. Ursula, with her escort and her host of virgins.

This picture is remarkable for its solemnity and simple dignity of composition, for the depth and force of tone, and the beauty and harmony of colour which, in spite of the usual disadvantages of distemper, here approach in splendour to the effects of Venetian oil painting. The arrangement of the figures is grand and simple, and the execution of the rich details finished with the greatest care. A feeling of ideal grace and beauty is breathed over the whole work, and is just as conspicuous in the loveliness of the Virgin with the divine Child, as in the serene dignity of the kings who worship, and the youthful fulness of form, and tenderness of expression, in the holy virgins and the knights who accompany them.

- 16 With this grand work may be classed one of no less excellence, though of smaller dimensions, in the possession of Herr von Herwegh, at Cologne. It represents the Holy Virgin seated in a flowery meadow, in an arbour of roses. The expression of her countenance is full of sweetness, and she holds the infant Christ on her lap. Enthroned in golden clouds is God the Father, and near him hovers the Dove of the Holy Spirit. This little picture is also clear and powerful in colouring, and extremely soft in its execution.

Of a later period is Stephan's third great altar-piece 17 formerly in St. Laurence, at Cologne, but of which the separate parts are now distributed in three different places. The inner middle picture in the Cologne Museum represents the last judgment. Christ sits on the clouds, with the Virgin and St. John at his side, and little angels with the instruments of the passion around him. Below, on the right of the Saviour, is the gate of heaven—before it are St. Peter and angels playing on musical instruments—the host of the blessed are entering the gate; on the left of Christ are hell and the damned. This picture is distinguished by correct drawing of the naked, studied from the life, but it is more true than pleasing. The subject lay beyond the peculiar sphere of the artist's powers, to whom representations of repose and beauty were more congenial, and in spite of the powerful tone of colouring, the picture fails in that depth of character and earnest sublimity which the scene demands. The same may be said of the wing pictures, 18 which represent in twelve compartments the martyrdom of the twelve apostles, and are at present in the Städel Institution at Frankfort-on-the-Main *. Here the artist had still fewer opportunities of exhibiting his peculiar

* [Kugler, in the work referred to in my last note, expresses an opinion, that the altar piece from St. Laurence was not the work of Meister Stephan; and he appears to coincide with Füssli (*Städte am Rhein.* ii. 166), with reference to the series of martyrdoms of the apostles, by whom they are termed "a set of abominable scenes of butchery, ('Henkereien') each of which is more disgusting than the one preceding it." Compare Fortoul, *de l'Art en Allemagne*, ii. p. 139. The reader will find a very good description of the picture of the last judgment in the *Athenæum* for Oct. 4, 1845, p. 96.—ED.]

excellence, and the distorted expression of the lower passions points to the faults of the succeeding period of German art, and borders on caricature. The exterior of these wings, on the contrary, representing three saints, which formed part of the former Boisseree collection, again shows the master in all his original purity and gentleness.

20 A great number of pictures, by the scholars and imitators of this Meister Stephan, are to be found, particularly in Cologne. Among them is the series
21 in the church of St. Ursula with the legends of that saint; several also which deserve notice are in the city museum, and in the collections of Messrs. Lyvers-
22 berg, Schmitz, and others. The Boisseree Collection contained a good many, and the beautiful coronation of the Virgin, now in the chapel of St. Maurice, at Nu-
23 remberg, is peculiarly excellent*. There are several also in the Berlin Museum, among which the Finding of the Cross and the Adoration of the Kings deserve notice (III. No. 161, 162); as well as a beautiful
24 Presentation in the Temple of the year 1447, in the gallery at Darmstadt.

25 As one of this class of works we must reckon a miniature of eight female saints, in the possession of Dr. Kerp, at Cologne, which much resembles in touch the works of Meister Stephan, and is remarkable for the composition, as well as for the beauty of the drawing, and for the grace of the movements†. To

* [For this and other pictures of the Cologne School in the chapel of St. Maurice, see Waagen, *Deutschland*, i. s. 168—173.—Ed.]

† Becker. *Museum*, 1835, No. 49, s. 391 ff.

these miniatures also, which so richly adorn a missal in the Pauline Library, at Münster, formerly in the cathedral of that place, must be added to the number of the more important works in the style of the Cologne school of this date*.

Traces of other influence are visible in the further progress of the Cologne school, but they belong to the history of art at a later period.

§ XII. A peculiar branch of the school of Meister 1 Wilhelm of Cologne existed in Westphalia, in the first and second half of the fifteenth century. Unhappily, however, the history of ancient Westphalian art is enveloped in darkness, since until very lately no interest had been awakened, such as to lead either to the examination or preservation of its monuments, and even now this interest is shared but by few. A relation between this school and that of Cologne may be observed in some works formerly in the convent of St. Walburg*, 2 at Soest, and at present in the provincial museum at Münster. The earliest of these, a large altar-piece, according to the inscription, belongs to the early part of the fifteenth century; its subjects are, in the centre part—the Death of the Virgin—on the wings the Annunciation, and the Adoration of the Kings. This work is, in many respects, still rude in execution, and it is only in its general features that it bears a resemblance to the style of Cologne. A second picture, containing the Coronation of the Vir- 3 gin, is more important; on the wings are the two patrons of the convent, St. Augustine and St. Walburg.

* Becker. Museum, 1835, No. 47, s. 374 f.

The composition is grand and dignified, the expression of the heads full of beauty, the drapery simple and noble, and as a whole it reminds us forcibly of Meister Wilhelm. Two smaller pictures, formerly the doors of a tabernacle, representing St. Dorothea and St. Otilia, combine with these same qualities extraordinary grace, and in some degree bear an affinity to the style of Fra Giovanni da Fiesole.

5 A similar relation to the school of Cologne is visible in several works in the Church of the Virgin, at Dortmund, which it is said, however, are now abandoned to decay.

6 About the middle of the fifteenth century, the school of Westphalia produced works of art of peculiar excellence, of which the best example was a large altarpiece in the church of the former convent of Liesborn, near Münster, of the year 1465*. On the suppression of the convent this picture was carelessly thrown aside: one portion was cut into pieces, and others wholly destroyed. The remains, being part of the middle picture, and consisting of the head of the crucified Redeemer, and the upper part of six saints, who stood on each side of him, are in the possession of Herr Krüger, late of Aix-la-Chapelle, but now of Minden. The heads are of peculiar beauty, particularly that of a St. Bernard, which has an expression of gentle inspiration actually unearthly. Of the eight pictures on the wings, there remain the Annunciation, the Presentation in the Temple, and a fragment of the Adoration of the Kings. They are executed with great care, and the imitation of nature, though without that

* Passavant, *Kunstreise*, s. 400 ff.

truth which approaches to illusion, is often very successful. There is in the painter of this excellent picture a feeling of the ideal, and a peculiar depth of piety, which again remind us of Fiesole, combined with some of the ingenuous sweetness of Gentile da Fabriano; still he is wholly German, and in the treatment of the carnations nearly related to Meister Wilhelm of Cologne. In the cast of the drapery, he is simple and great; in colour, clear and tender. The tone still has the character of distemper, though the picture is finished in oil. The style of drawing is higher than even that of Meister Stephan in the picture of the Cathedral, and the figures are well proportioned.

In the possession of Herr Krüger is also a series of 7 seven pictures by another contemporary master, (a Coronation of the Virgin, and six scenes from the Passion,) which, however, are very inferior to the former works, both in depth and gentleness of character, and in beauty of form.

A large altar-picture still exists, by a scholar of this 8 master of Liesborn. It consists of four panels: in the middle, are the Crucifixion and the Descent from the Cross—on the wings, eight scenes from the life of Christ*. A part repeats exactly the composition of the picture in the possession of Herr Krüger, but a great difference is observable in the expression. The technical execution of these artists is very similar: the scholar, however, possesses less sweetness and depth of feeling than the master.

* For this information the author is indebted to a letter from Herr E. Becker, of Münster.

9 Another considerable collection of the paintings of the old Westphalian school is at present in the possession of Herr Barthels, at Aix-la-Chapelle.

1 § XIII. Finally, certain paintings on walls are yet to be considered, which exhibit the German style in greater or less perfection, and some of which bear a great affinity to the Cologne school. This would appear to be the case with those paintings on the roof of the Chapter Hall at Brauweiler, near Cologne, which have lately excited attention*. The general character of these works is said to consist of a simple and antique dignity in the drapery, gentleness of expression resembling that of the old masters of Cologne, and slender proportions of the figures, united with purity of form.

2 The paintings also on the walls of the choir in the Cathedral of Frankfort-on-Main, of the year 1427, whitewashed over in the last century, but lately restored, are similar in feeling to those of the Cologne school. Their principal subject is the History of St. Bartholomew, in a series of twenty-eight small pictures, and in two larger ones near the altar, a scene from the Revelations, and Christ appearing as the gardener to Mary Magdalen. Here too we find repeated the general type of the school; that is to say, the soft expression of the heads, and the short proportion of the figures. A head of Christ, crowned with thorns, preserved on a panel of the Gothic stone seat which

* Fr. Mertens. Museum, 1836, No. 22, p. 175 ?

[With reference to these paintings at Brauweiler, compare the note, p. 32.—ED.]

stands against the wall of the choir, is admirable. One 3 of the best works of the time is a painting on the wall of the Church of the Virgin, at Halberstadt, in a niche of the south transept. This has lately been restored, with great success, by Dr. Lucanus, of Halberstadt, and its whitewash of many hundred years removed. The subject is the Death of the Virgin; and so far as we can judge, in the present dilapidated state of the church, and after the many injuries which the picture has suffered in earlier times, it was distinguished, as well by the dignity and beauty of the character it expresses, as by the nobleness of its forms. A chapel in the south aisle of the same church was painted in the same style; and though it has never been white-washed over, the paintings are cruelly injured by damp and similar causes*. Perhaps these works may supply means for arriving at 4 satisfactory conclusions respecting a peculiar and contemporary development of art in the district of Saxony, where much evidence exists with reference to the earlier period of its progress. Whether the remarkable paintings on the walls of the Castle of Forcheim, near Bamberg, which have lately been discovered under a thick coat of plaster and restored, belong to this or an earlier time, we are not in a position to determine. To the works already mentioned we may add those on the walls of the Chapel of St. Veit, in the village of Mühlhausen, on the Neckar (two leagues from Stuttgart), as interesting examples of early German art; and in the neighbouring chapel of Waldburg there exists a series of altar-paintings of the same character.

* Tübinger Kunstblatt, 1832, No. 37.

BOOK III.

INDEPENDENT DEVELOPMENT OF FLEMISH AND
GERMAN ART.

CHAPTER I.

MASTERS OF THE FIFTEENTH CENTURY.

§ XIV. WITH the commencement of the fifteenth century, a new element in art again appears amongst the nations of the German race. This element is that feeling for nature, which, later in the century, prevailed in Italy, and which, by a more thorough and complete study of all individual minutiae, and by a more life-like representation of objects, struggled to free painting from the trammels of architectural laws, and endeavoured to give it an independent value.

A.—THE OLD FLEMISH SCHOOL.

- 1 § XV. The existence of the School of Flanders, at the head of which stand the brothers *Hubert* and *John van Eyck*, marks the first beginning of this new tendency; in the great majority of its productions, it offers a strong contrast to the feeling of art in the preceding period*. The principle of isolating each separate ideal figure, or that of the group symmetrically

* Dr. Waagen, ueber Hubert, und Johann van Eyck, Breslau, 1822. Compare Passavant, Kunstreise: Schnaase, Niederländische Briefe: Johanna Schopenhauer. Johann v. Eyck, u. eine Nachfolger, Frankfort, 1822.

arranged, is abandoned; the hard brilliancy of the gold ground is discarded*. The artist not only proves his power to carry the eye far and wide into distant space, but exemplifies this power in his works to the fullest extent. The whole visible world around us—heaven and earth—objects near and distant—the graceful line of distant mountain—the green meadow—trees laden with fruit—the conveniences and elegancies of the dwellings of men, and the various implements and necessities of life, are all reflected in the works to which the attention of the reader is now turned. Human figures are naturally associated with these objects; they stand in necessary relation to each other, and form, together with the accessories, for the first time, one perfect and significant whole. The execution shows a most attractive and penetrating study of individual nature, and succeeds in attaining a truth which is marvellous. Here and there certainly many defects still exist, such as hardness in the modelling, and in the folds of the drapery, and a still prevailing want of a well-grounded anatomical knowledge of the body. On the other hand, we lose sight of these faults in the harmony which pervades the whole work, and which expresses itself outwardly by the unison of bright and clear colours, and the play of light, and inwardly by the fulness—sometimes even by the depth of meaning, which characterizes the conception; we may imagine such works to represent an existence, still circumscribed indeed by its intimate relations with earth, but holier and more glorious than that which is enjoyed by us. The discovery, or rather the improvements in oil painting effected by the brothers

* [Compare the Editor's note, p. 14-16.—ED.]

van Eyck*, secured the technical means necessary for the further progress of painting. The height and power to which the Flemish cities had arisen at this time, the prevailing enjoyment of the luxuries of life, and the love of country, together with the general diffusion of a powerful religious feeling, had prepared a soil well adapted to foster and support such an art.

- 2 Hitherto no specimens of the transition from the earlier feeling of the German School to this new style have been pointed out. It may be presumed that the closer study of nature, visible particularly in the highly finished landscape back-grounds, could not have been introduced without some preliminary steps: in every point of view, however, the amount of progress made at this time should be considered rather as marking an essentially new epoch in art, than as the last link of a connected chain of improvements gradually unrolled. These great strides in the history of art are rarely the result of

* [With reference to the invention of oil painting, Passavant (Rafael v. Urbino, i. 13) observes that the passage in Cennino Cennini, supposed to bear on the subject, in reality proves nothing against the claim of v. Eyck, since the work of Cennini appears to have been finished in 1437, whereas J. v. Eyck was born about 1400, and Hubert did not die till 1426. Passavant should, however, have said that the passage in the Laurentian manuscript of Cennini, which states that it was written in 1437, is supposed by Rumohr to refer only to the transcriber, not to the author. The words are as follows:—

“Finito libro referamus gratia Christi, 1437, a di 31, di luglio, ex stincarum F.”

The Vatican manuscript ends in the same way. The Ricciardi manuscript wants the passage.

“Le Stinche” was the debtors’ prison at Florence, and Rumohr asserts that the transcription of books was a common occupation for debtors in confinement in that city. See Waagen über H. and J. v. Eyck, s. 99, 100, note.—ED.]

advancing gradually and continuously, but seem rather to be the effect as it were of great single pulsations*. The present instance stands out with more force and prominence, because the new style was called into life by two masters at once, who are deservedly ranked among the greatest artists of all times, and who besides worked together, in all their best productions, with brotherly union and harmony.

It is evident, however, from parts in particular works 3 of these brothers van Eyck, that even they stand on the threshold of this transition; for in single figures they still preserve the statue-like solemnity and dignity of the early style, and have only combined more life with the same traditional motives. Such figures are without doubt to be ascribed to the elder brother, Hubert, since the younger, John, appears to have preferred an unrestrained imitation of nature; together they give to their joint works an elevation and grandeur never equalled by their scholars and imitators. From certain accessories, it is evident that, even in their own times and neighbourhood, the old style was still in constant use†. Hubert van 4

* [This proposition is supported equally by the history of ancient sculpture and modern painting. The former sprang, like Minerva, fully armed from the work-shop of Phidias, and remained stationary until the time of Adrian; the latter cannot be said to have gained in power since the age of Michael Angelo.—ED.]

† Thus, for instance, in the group of singing angels, in the picture of Ghent, we see in the embroidery of the priestly habit worn by the angel in front, small representations of a Virgin with the Child, and of Christ, which are completely in the old style. The clasp which holds together the garment of the second angel, with a figure of Christ in relief upon it, is of the same character. [Compare the note at p. 60, and the quotation from Fr. Schlegel.—ED.]

Eyck was born about the year 1366, and died in 1426. The year of John's birth was probably about 1400 : he died in 1445. The little town of Maaseyck is named as the birth-place of both, and their subsequent residence was Bruges, which just at this time had reached the summit of its prosperity. John was the scholar of his brother : their father also is said to have been a painter ; and their sister Margaret is celebrated as an excellent artist. In Philip the Good, who, in the year 1419, assumed the government, as Duke of Burgundy and Count of Flanders, John found a noble patron, and was made by him one of his privy council*.

- 1 § XVI. The most celebrated work of the two brothers is the large altar-piece, painted by them for the church of St. John (now St. Bavo), at Ghent, and finished May 6th, 1432†. Hubert, the elder, according to the existing inscription, was the designer of the whole. He died, however, before its completion, and is, as well as his sister Margaret, interred in this church. It consisted of several panels, and comprised two principal pictures, one above the other ; each with double wings painted inside and out. When the wings were closed, the upper half represented the annunciation—

* [John was also "valet de chambre de mon dit Seigneur de Bourgoigne," as he is called in a document preserved in the archives of Brabant. See Rathgeber, s. 36.—Ed.]

† See Dr. Waagen. Ueber das von dem Brüdern, H. and J. van Eyck zu Gent ausgeführte Altargemälde, in the Tübingen Kunstblatt, 1824, Nos. 23-27. Translated under the title, Notice sur le chef-d'œuvre des frères van Eyck traduite de l'Allemand ; augmentée de notes inédites sur la vie et sur le ouvrages de ces célèbres Peintres par L. de Bast. Gand. 1825.

the promise of redemption to a sinful race; the lower part was executed in chiaroscuro, and contained statues of the patron saints of the church, John the Baptist and John the Evangelist; beside them were kneeling figures of the donor, a patrician of Ghent, Judicus Vyts and his wife Lisbette. When the wings were opened, which occurred only on festivals, the subject of the upper centre picture, consisting of three panels, was the Triune God—the King of heaven and earth—at his side the Holy Virgin and the Baptist: on the inside of the wings were angels, who with songs and sacred music celebrate the praises of the Most High: at the two extremities, each inside the half-shutters which covered the figure of God the Father, were Adam and Eve, the representatives of fallen man. The lower central picture shows the Lamb of the Revelation, whose blood flows into a cup; over it is the dove of the Holy Spirit; angels, who hold the instruments of the passion, worship the Lamb, and four groups, each consisting of many persons, advance from the sides; they comprise the holy martyrs, male and female, with priests and laymen; in the foreground is the river of life; in the distance the towers of the heavenly Jerusalem. On the wing pictures, other groups are coming up to adore the Lamb; on the left were those who have laboured for the kingdom of the Lord by worldly deeds—the soldiers of Christ, and the righteous judges; on the right, those who, through self-denial and renunciation of earthly good, have served him in the spirit—holy hermits and pilgrims; a picture underneath, which represented purgatory, finished the whole. One great idea, the idea of the atonement, the ground-work of Christianity, pervaded the whole of this rich work; all the single

points of interest, various as they are, united in this one centre.

- 2 The work is now dispersed: the centre pictures and the panels of Adam and Eve only are in Ghent. The lower picture of purgatory was early injured and lost, and the others form some of the greatest ornaments of the gallery of the Berlin Museum*.
- 3 The three figures of the upper centre picture are designed with all the dignity of statue-like repose belonging to the early style; they are painted too on a ground of gold and tapestry, as was constantly the practice in earlier times: but united with the traditional type, we already find a successful representation of life and

* [We could not expect, perhaps, that these pictures would excite much admiration in Reynolds, but it is somewhat provoking to read the cool terms in which he mentions what is undoubtedly one of the finest works of modern art.—“In a chapel is a work of the brothers, Hubert and John v. Eyck, representing the Adoration of the Lamb—a story from the Apocalypse. It contains a great number of figures in a hard manner, but there is a character of truth and nature in the heads; and the landscape is well coloured.”—*Journey in Flanders*; Works, vol. ii. p. 254. Fuseli, who saw the pictures in the Louvre, in 1802, does more justice to them—“The pictures here exhibited as the works of Hemmelinck, Metsis, Lucas of Holland, A. Dürer, and even Holbein, are inferior to those ascribed to Eyck in colour, execution, and taste.—The draperies of the three on a gold ground, especially that of the middle figure, could not be improved in simplicity, or elegance, by the taste of Raphael himself. The three heads of God the Father, the Virgin, and St. John the Baptist, are not inferior in roundness, force, or sweetness, to the heads of L. da Vinci, and possess a more positive principle of colour.”—(Knowles’s *Life of Fuseli*, i. p. 267.) Frederic v. Schlegel recognizes the element of dignity derived from the ancient type, and says very truly, “The Egyptian sublimity and stiffness of these godlike forms, in all the straightness and severity of ages long gone by, must inspire the deepest reverence.”—Fr. v. Schlegel, *Werke*, Wien, 1823, b. vi. s. 55.—Ed.]

nature in all its truth. They stand on the frontier of two different styles, and from the excellencies of both, form a wonderful and most impressive whole. In all the solemnity of antique dignity the Heavenly Father sits directly fronting the spectator—his right hand raised to seal by his oath the new covenant; in his left is a crystal sceptre; on his head the triple crown, the emblem of the Trinity. The features are such as are ascribed to Christ by the traditions of the church, but noble and well-proportioned; the expression is forcible, though passionless. The tunic of the Lord, ungirt, is of a deep red, as well as the mantle, which last is fastened over the breast by a rich clasp, and falling down equally from both shoulders, is thrown in beautiful folds over the feet. Behind the figure, and as high as the head, is a hanging of green tapestry, adorned with a golden pelican (a well-known symbol of the Redeemer); behind the head the ground is gold, and on it, in a semicircle, are three inscriptions, which again describe the Trinity, as all-mighty, all-good, and all-bountiful. The two other figures of this picture display equal majesty; both are reading holy books, and are turned towards the Lord. The countenance of John expresses ascetic seriousness, but in Mary's we find a serene grace, and a purity of form, which approach very nearly to the happier efforts of Italian art.

The upper middle pictures, at least the greatest part of them, are considered as the work of Hubert: their soft handling, and deep brown tone, are supposed to be characteristic examples of his technical execution. The 4 side wings, with the singing angels, are on the contrary ascribed to John, since they display greater precision,

and a sharpness peculiar to the works exclusively his own. On the wing next to the Virgin stand eight angels, singing before a music desk*. They are represented as choristers in splendid vestments and crowns. The brilliancy of the stuffs and precious stones is given with the hand of a master, the music desk is richly ornamented with Gothic carved work and figures, and the countenances are full of expression and life; but in the effort to imitate nature with the utmost truth, so as even to enable us to distinguish with certainty the different voices of the double quartett, the spirit of a holier influence has already passed away. On the corresponding wing, an angel (or it may be St. Cecilia) sits at an organ, the keys of which she touches with an expression of deep meditation: other angels stand behind the organ with different stringed instruments. The expression of these heads shows far more feeling, and is more gentle: the execution of the stuffs and utensils is equally masterly.

- 5 The two extreme wings of the upper series, the subjects of which are Adam and Eve standing opposite to each other, are still in Ghent, but are inaccessible to the traveller, being kept strictly locked up, as it is reported, out of delicacy. The attempt to paint the naked figure of the size of life, with the most careful attention to minute detail, is said to have been eminently successful, with the exception of a certain degree of hardness in the drawing. Eve holds in her right hand the forbidden fruit. In the filling up, which the shape of the altarpiece made necessary over these panels, there are small

* [The force and truth of this picture of Van Eyck's always reminded me of the beautiful bas-relief by Luca della Robbia of a somewhat similar subject, which is in the Florence Gallery.—ED.]

subjects in chiaroscuro ; over Adam, the sacrifice of Cain and Abel ; over Eve, the death of Abel—death, therefore, as the immediate consequence of original sin. 21

The lower middle picture, the worship of the Lamb, 6 is likewise, so far as concerns the execution, ascribed to John Van Eyck. The arrangement is strictly symmetrical, as the mystic nature of the allegorical subject demanded, but there is such beauty in the landscape, in the pure atmosphere, in the bright green of the grass, in the masses of trees and the flowers, even in the single figures which stand out from the four great groups, that we no longer perceive either hardness or severity in this symmetry. The handling in the two pictures which make up the right wing of the lower picture (the Hermits and Pilgrims) shows more of the manner of Hubert, whilst in the opposite two we recognize the hand of John. The picture to the extreme right, representing the holy 7 pilgrims, is, however, less striking than the others. Here St. Christopher, who wandered through the world seeking the most mighty Lord, strides before all, a giant in stature, whilst a host of smaller pilgrims, of various ages, follow him. A fruitful valley is seen through the slender trees. The cast of the folds in the ample red drapery of St. Christopher, as in the upper picture, reminds us still of the older style, but it is not successfully treated. The whimsical and singular expression in the countenances of the pilgrims is also very remarkable. It is possible, therefore, that the execution of this picture was entrusted to some other of Hubert's scholars, who, with less originality, preserved only the technical execution of the master, and exaggerated, even to caricature, his efforts

8 to express character. The picture next in succession is much more pleasing; it represents the troop of holy anchorites passing out of a rocky defile. In front are Paul the Hermit and Anthony, the two who set the first example of retirement from the world; and the procession closes with the two holy women, who also passed the greater part of their lives in the wilderness, Mary Magdalene and Mary of Egypt. The heads are full of character, with great variety of expression: on every countenance may be traced the history of its life; grave old men stand before us, each one differing from the other: one is firm and strong, another more feeble, one cheerful and single-minded, another less open. Some inspired fanatics wildly raise their heads, whilst others with a simple and almost humorous expression walk by their side, and others again are still struggling with their earthly nature. It is a remarkable picture, and leads us deep into the secret of the human heart—a picture which in all times must be ranked amongst the master-works of art, and which to be intelligible needs no previous inquiry into the relative period and circumstances of the artists who created it. The landscape back-ground, the rocky defile, the wooded declivity, and the trees laden with fruit, are all eminently beautiful. The eye would almost lose itself in this rich scene of still life, if it were not constantly led back to the interest of the fore-ground.

9 The two other wings differ essentially in conception from those just described as so full of character. Their subject did not in itself admit such varied interest, and it is rather the common expression of a tranquil har-

mony of mind, and of the consciousness of a resolute will, which attracts the spectator, combined at the same time with a skilful representation of earthly splendour and magnificence. The execution is evidently that of John: clear, well-defined, and very neat in all matters of detail, as the subject required, whilst the softer handling of Hubert, following the feelings rather than the understanding, was admirably adapted to the scene of the hermits. Inside the wing to the left, we 10 see the soldiers of the Lord on fine chargers, simple and noble figures in bright armour, with surcoats of varied form and colour. The three foremost with the waving banners appear to be St. Sebastian, St. George, and St. Michael, the patron saints of the old Flemish guilds, which accompanied their earls to the crusades; emperors and princes follow them. The landscape is extremely beautiful, and highly finished, with rich and fine-formed mountain ridges, and the fleecy clouds of spring floating lightly across. The second picture (that 11 is the last to the left) represents the righteous judges; they also are on horseback, and are fine and dignified figures. In front, on a splendidly caparisoned grey horse, rides a mild, benevolent old man, in blue velvet trimmed with fur. This is the likeness of Hubert, to whom his brother has thus dedicated a beautiful memorial. Rather deeper in the group is John himself, clothed in black, with his shrewd, sharp countenance turned to the spectator. We are indebted to an old tradition for the knowledge of these portraits.

The upper wings, when closed, represented, as has 12 been already said, the Annunciation, and this was so arranged, that on the outer and wider ones, (the backs of

the two pictures of angels singing and playing,) were the figures of the Virgin and the angel Gabriel—on the inner narrower ones (that is, on the back of the Adam and Eve) a continuation of the Virgin's chamber. Here, as was often the case in the outside pictures of large altarpieces, the colouring was kept down to a more uniform tone, in order that the full splendour might be reserved to adorn with greater effect the principal subject within. The angel and the Holy Virgin are clothed in flowing white drapery, but the wings of the angel glitter with a play of soft and brilliant colour: the heads are noble and well painted: the furniture of the room is executed with great truth, as well as the view through the arcade which forms the back-ground of the Virgin's chamber, into the streets of a town, one of which we recognize as a street in Ghent.

- 13 In the semicircles which close these panels above, on the right and left are two prophets, whose heads have great dignity, but are somewhat stiff and unsatisfactory in their attitudes. In the centre, (corresponding to the
- 14 figures in chiaroscuro over Adam and Eve,) are two kneeling female figures represented as sibyls. In these the assistance of another of Hubert's scholars, Gerhard van der Meeren, is supposed to be traced.
- 15 The exterior portion of the lower wings has been already mentioned. The statues of the two St. Johns display a heavy style of drapery, and there is something peculiarly angular in the break of the folds, imitated perhaps from the sculpture of the day, which had likewise already abandoned the older German style. This peculiarity by degrees impressed itself more and more on the style of painting of the fifteenth century, and the drapery of the figures in the Annunciation already

betrays a tendency towards it. John the Evangelist appears, in the beautiful form of his face, and in the drapery, as the most striking of the two figures. The 16 likenesses of the donors are given with inimitable life and fidelity. They show the careful hand of John, but already approach that limit, within which the imitation of the accidental and insignificant in the human countenance, should be confined. The whole, however, is in admirable keeping, and the care of the artist can hardly be considered too anxiously minute, since feeling and character are as fully expressed as the mere bodily form. The aged Judocus Vyts, to whose liberality posterity is indebted for this great work of art, is dressed in a simple red garment trimmed with fur; he kneels with his hands folded, and his eyes directed upwards. His countenance however is not attractive, the forehead is low and narrow, and the eye without power. The mouth alone shows a certain benevolence, and the whole expression of the features denotes a character capable of managing a large revenue, and easily led to devote it to honourable purposes. The idea of originating so great a work as this picture is to be found in the noble, intellectual, and expressive features of his wife, who kneels opposite to him in the same attitude, and in still plainer attire.

About one hundred years after the completion of this 17 altar-piece, an excellent copy of it was made by Michael Coxis for Philip II. of Spain*. The panels of this

* [As to this copy, compare Johanna v. Schopenhauer, *Joh. v. Eyck, u. seine Nachfolger*, Frankfurt, 1822, vol. i. s. 68. Fiorillo *Gesch. d. Zeichn. Künste in Deutschland*, etc. ii. s. 285. Passavant, *Reise*, s. 384.

The expense of the copy was 4,000 florins, and its execution

work, like those of the original, are dispersed; some are in the Berlin Museum, some in the possession of the King of Bavaria, and others in the private collection of the King of Holland, which was formerly at Brussels, and is now at the Hague. A second copy, which comprises the inside pictures of this great work, from the chapel of the Town-house, at Ghent, was in the possession of Mr. Aders of London.

1 § XVII. Of the works of Hubert van Eyck, but few examples have come down to us, except those parts of the great altar-piece, which may be distinguished as exclusively his. Among these few however is an excellent picture of the Adoration of the Kings, in the possession of Professor van Rotterdam at Ghent. It displays great power in the colouring, and has that somewhat brownish tone peculiar to the works of Hubert; the character of the heads is beautiful, the handling exactly corresponds to that of the Pilgrims on the wings of the altar-picture: the draperies are well understood, and often show a feeling of great grandeur in the arrangement.

2 Of works from the hand of John van Eyck, several have been preserved. The following may be named

took Caxis two years. The ultramarine in the Virgin's mantle is said to have cost 32 ducats. It formerly hung in the chapel of the old palace at Madrid; General Belliard sent the pictures to Brussels, where they were offered for sale; the result has unfortunately been, that the different portions are scattered nearly as widely as those of the original picture. The copy on canvas, which was in the possession of Mr. Aders in London, contained all the internal pictures of the original work. It formerly hung in the chapel of the town-house at Ghent, and was sold by the French in 1796. See Passavant, *Reise*, s. 92.—ED.]

as the most important. A Head of Christ, with the name of the artist, and the date of its completion, (Jan. 31, 1438,) is in the gallery of the Berlin Museum*. The head faces the spectator, and the features agree with the traditional type of the Church. The forms are high, and rather long. The carnation is soft and beautiful, and the execution delicate, but it would appear as if the form prescribed by tradition had here fettered the artist's hand, who, in the imitation of Nature, has elsewhere proved himself a master; the eye has something contracted about it, the mouth is delicate but devoid of power, and the features generally are without much character. The old and new style do not harmonize in this work. A similar head of Christ, also with the 3 name of the artist, is in the Academy of Paintings at Bruges; its authenticity, however, has been doubted. In the same collection is the portrait of the artist's 4 wife, of the year 1439, half the size of life, very neat and soft in execution. The original companion of this picture, the artist's own portrait, has not been preserved. There is also in the Academy an altar- 5 piece of the year 1436, of the Virgin on a throne, with the Child on her lap playing with a parrot and with flowers; at the side are two saints and the donor of the picture kneeling: the back-ground is formed by the choir of a church, in the style of architecture of the twelfth century. The two saints are admirable figures, manly and powerful: the aged donor is a portrait

* [On the adherence to the old type, visible in this picture at Berlin, compare Wilhelm Grimm, *Die Sage und Ursprung der Christus-bilder*, Berlin, 1843, 4to. s. 31—46. Waagen, *Hub. u. Joh. v. Eyck*, s. 71, 150, 206.—ED.]

painted with the greatest life and truth: the Virgin and the Child are less pleasing: the colouring is forcible, and the whole is finished with a zeal and truth, particularly in the accessories, which deserve the
 6 highest admiration. Closely resembling this last work, in its whole treatment and in the softness of its execution, is an Annunciation, formerly a wing-picture of an altar-piece, in the private collection of the King of Hol-
 7 land. In the Boissérée Gallery several works bore the name of John van Eyck, but the most important of these is now attributed to a later artist (see
 8 § xix. 14). The remaining works of that collection which require to be noticed here are—the portrait of Cardinal Charles of Bourbon, painted with much delicacy and feeling, now in the Chapel of St. Maurice
 9 at Nuremberg*, and the St. Luke painting the Virgin and Child. The latter is a graceful and lovely composition; the head of the Virgin, especially, is of singular beauty; the execution of the accessories is again excellent, particularly in the view from the
 10 window into the street, which forms a charming little picture in the picture itself. In other places, as Vienna, England, and France, a good many works are

* [The chapel of St. Maurice was built by the family of Mendel in the years 1313 and 1314. It is situated near the Church of St. Sebald. In 1829 it was restored as a picture gallery by the architect Heidelof: before that time it had been used as a magazine for wood. See Waagen, *k. u. k. in Deutschland*, i. s. 167.

As to the portrait of the cardinal mentioned in the text, Waagen is decidedly of opinion that it is not the work of J. v. Eyck, though belonging to that school; the artist died in 1445, and Charles of Bourbon, who in the picture appears advanced in years, was not made a cardinal until after this time: the forehead, nose and hair have been restored. Waagen, *k. u. k. in Deutschland*, i. s. 175.—ED.]

ascribed to John van Eyck, among which there are several of importance*.

Besides the smaller paintings just referred to, a very

* [A picture by van Eyck is now placed in the National Gallery in London, which deserves to be particularly noticed on account of its own merits, as well as on account of the curious fact connected with its history, to which no attention has yet been called that I am aware of.

Carl van Mander, in his "*Leven der Nederlandsche en Hoogduitsche Schilders*, (Amsterdam, 1764, vol. i. p. 24,) gives the following anecdote:—

"Our John," (i. e. van Eyck) "painted on panel in oil the portraits of a man and woman, who appear to be entering into wedlock and plighting their troth to each other. The piece afterwards got into the hands or became the property of a surgeon at Ghent, and was seen by the Princess Mary, aunt of Philip II. of Spain, and widow of Louis, King of Hungary, who was very fond of art. She was the sister of Charles V. and Governor of the Netherlands: her husband, Lewis of Hungary, had been killed in battle against the Turks," (at Mohacz, 1526). "This princess was so much pleased with the picture, that she bought it, and gave the surgeon an office for it which produced a hundred florins a year."

There can be no doubt, that the picture in our National Gallery is the one described by van Mander, and it has thus turned up when its history was long forgotten. It is said to have been purchased for 600 guineas.

Compare Waagen, *V. Eyck*, s. 202. Fiorillo, *Gesch. d. Zeichn. Künste in Deutschland*, etc. ii. s. 286. The latter author strangely mistakes the nature of the subject, and can hardly have referred carefully to van Mander.

Waagen recognized a work of J. v. Eyck, in a charming little picture of St. Jerome, belonging to Sir Thomas Baring, and which had been ascribed to Albert Dürer: he afterwards found a description of it in the anonymous author whose journal was published by Morelli, at Bassano, in 1800, as belonging in the sixteenth century to Antonio Pasqualino of Venice, and by some ascribed to J. v. Eyck. See England, ii. s. 253. The picture was this year (1845) exhibited at the British Institution.

11 remarkable work claims our notice, the painter of which, according to old tradition and the judgment of approved connoisseurs *, was John van Eyck, or at any rate some very excellent imitator of his. This is the

Perhaps also the pictures of v. Eyck which found their way into Italy should be particularly alluded to as being important links in the history of art. Vasari (Introduzione, capitolo xxi.) says, "mandò la tavola a Napoli al re Alfonso, ed al duca d'Urbino Federico II. la stufa sua, e fece un San Gironimo che Lorenzo de' Medici aveva." The second picture represented a bath with female figures. It is described with great minuteness by Facius, who wrote in 1486. Compare Passavant, *Rafael*, v. i. s. 6. Waagen, *v. Eyck*, s. 198. The original passage from Facius will be found in Rathgeber's *Annalen der Niederländischen Malerei*, s. 101, and in Fiorillo, ii. s. 287.—ED.]

* This picture is ascribed to Michael Wohlgemuth, but without any sufficient reason, in the "Verzeichniss von Gemälden und Kunstwerken welche durch die Tapferkeit der Vaterländischen Truppen wieder erobert worden, etc." Berlin, 1815. An excellent analysis of it, however, as a work of art, is there given. A. Hirt, in his essay on the exhibition in the Berlin Academy for 1815, declares it to be a work of Hugo van der Goes. Compare Johanna Schoppenhauer, *Johann van Eyck, und seine Nachfolger*, Frankfurt a. M. 1822, Bd. i. s. 79. ff.; and also Waagen, *v. Eyck*, s. 241—252. [Waagen, it is believed, now holds the Dantzig picture to be the work of *Justus of Ghent*; and this seems very probable. Another altar-piece which in many respects recalls the Dantzig picture, and the subject of which is in like manner the Last Judgment, is to be seen in France, at Beaune (Départ. Côte d'Or) in the Hôtel Dieu. It is there attributed to van Eyck. A special notice of it, with the remarks of Dr. Waagen, will be found in the "Berlinische Nachrichten von Staats und gelehrten Sachen," 1837, Sept. 2, and Nov. 11. Extracts are given in the periodical edited by the author of this Handbook, "Blätter für bildende Kunst," 1837, No. 39, and No. 48. The latter part of this note is derived from a letter addressed to Mr. Eastlake by Dr. Kugler, dated December 31, 1840. Compare "Handbuch der Kunstgeschichte, s. 747. n.—ED.]

celebrated Last Judgment, in the parish Church of St. Mary, at Dantzic *. It consists of a centre and two wings, painted on a gold ground. In the centre, on a large and brilliant rainbow, which touches the horizon, sits the Saviour, with the severe expression of the judge. A red sword is suspended on the left, a lily branch on the right of his head ; a golden ball (painted) hangs in the air as His footstool, and reflects the nearest objects. He is clothed in a red mantle fastened on the breast and falling over the lap in beautiful folds. Above him hover four angels with the instruments of the Passion, and below him are three others with the trumpets of the Last Judgment. At his right kneels the Virgin, with an expression of mercy and motherly intercession ; on the left is John the Baptist, and on both sides are ranged the Apostles—fine figures, with heads of great excellence, though of different degrees of beauty. In the lower half of the picture stands St. Michael, clad in golden armour, so bright as to reflect in the most complete manner all the surrounding objects. This figure is slender, but colossal as compared with the rest, and he seems to be bending earnestly forward ; a splendid purple mantle falls from his shoulders to the ground, and he has large wings composed of glittering peacock's feathers. He holds the balance of justice in which the souls of men are weighed ; the scale with the good rests on the earth, but

* [Fr. Schlegel observes, that the antiquity of this subject in Christian art is shown by the story of St. Cyrillus and St. Methodius, who in their expedition, in the ninth century, to convert the Sclavonian tribes made especial use of a picture of the last judgment. Fr. Schlegel, Werke, Wien. 1823, vi. s. 29.—ED.]

that with the souls which are found wanting quickly mounts into the air: a demon stands ready to receive the damned, and towards this scale St. Michael directs the end of a black staff with a rich handle, which he holds in his right hand. Around is a plain, out of which, as well as in the depth of the landscape background, the dead are rising from their graves; on one side are the blessed in the act of ascending to Heaven, on the other the damned. Close behind the archangel, an angel and a devil are contending for a soul. Inexpressible anguish, grief, and despair bordering on madness, are depicted in the various groups of the damned of every age and sex, who are crowded together on the left of St. Michael. Grotesque figures of devils, some of them decked out with coloured butterfly wings, are mixed up with the lost souls, and are driving them with demoniac glee into the abyss. On the right all is holy peace, and the countenances of the blessed already express a foretaste of approaching bliss. The left wing represents Hell; between steep and craggy rocks flames are raging and sparks and smoke burst forth, while the damned are hurled downwards in frantic terror, and are tormented in various ways. Here a pair of lovers, fastened together with fine cords, are suspended between the teeth of a bat-winged fiend; there another stands on the throat of a falling woman, whilst with his hooked fork he drags a priest after him. Some ape-like devils are pulling down the lost souls by the hair, whilst others bear their prey upon their backs and torment them with firebrands. The variety of attitude and the boldness of the foreshortening are masterly—the gradations of tone given

to the expression of sorrow and despair, which is one in kind, are surprisingly varied. In the right side-picture is a splendid gothic portal, adorned with columns, and through its open gates the blessed are passing in. Subjects from the Old and New Testament in bas-relief embellish the façade and ceiling of the high-arched vestibule, whilst angels of great beauty clothed in rich vestments stand on the balustrades and on the two balconies of the building, singing, playing and strewing flowers. Clouds surround the building on both sides. As the blessed draw near, they are received and guided by angels, who clothe them in splendid garments. Peter with the keys of Heaven, stands at the gate, and beckons to the elect. His figure is majestic. A host of priests has already ascended the steps. Here too we find the same variety of countenances, all apparently copied from nature, and the same truth which we have noticed in representing grief and despair, but here the prevailing expression is that of humble astonishment and tranquil joy. The whole work is executed with a truth to Nature such as places it in the same rank with the altar-piece of Ghent, with regard to the decorations, drapery, and rich accessories; whilst in the difficult drawing of the naked form, (excepting the stiffness already mentioned,) and in the modelling and chiaroscuro, the picture attains to unusual excellence. The spirit with which the subject is treated, and the highly diversified expression of feelings the most different in their nature, certainly make it rank amongst the greatest master-works of art.

The last work of John van Eyck, unfinished at his 12

death, and hung up in this state, in the Church of St. Martin at Ypres, has only come down to us in an old copy, in the possession of M. Bogaert Dumortier, at Bruges, which in parts is in like manner unfinished. It consists of a centre and two wings. In the first, the Holy Virgin, as Queen of Heaven, splendidly crowned, with long flowing hair, and a wide, richly ornamented purple mantle, holds the infant Christ in her arms; before her kneels the donor of the picture, and the back-ground consists of ancient church architecture, through which we look out on a rich and animated landscape. The wings contain four subjects from the Old Testament, in part only sketched, which must be taken to relate to the mystery of the nativity, in the spirit of the ancient Christian symbols. The subjects are, Moses and the Burning Bush, Gideon with the Angel and the Miraculous Fleece, the Closed Gate of Ezekiel, and Aaron with the Budding Rod. On the outside of the wings there is the Virgin, in chiaroscuro, with the Child, appearing to the Emperor Augustus, and the Tiburtine Sibyl, who explains to him the meaning of the vision.

- 13 No works have come down to our time by Margaretha van Eyck, the sister of these two artists, of which the genuineness can be proved historically. Among the miniatures in the style of van Eyck, in different libraries and collections, several are ascribed to her, particularly those beautiful drawings in a manuscript* of the

* Camus. Notices, &c. &c. des Manuscrits de la Bib. Nat. t. iv., Paris, an IX. p. 117. [A description of this manuscript will be found at p. 343 of Waagen's "Kunstwerke und Künstler in Paris." It contains altogether as many as five

Paris Library, (No. 6829,) which contains an Epitome of the Bible. A painting, in the possession of Mr. Aders, 15 of London, has lately excited observation*; it probably may be ascribed to Margaretha, as it bears the impress of those qualities which generally characterize a woman's hand and mind. The picture in question consists of three compartments: in the middle, the Virgin sits reading on a grassplat, and before her is the infant Christ on a black velvet cushion: he is turning to St. Catherine, who kneels with the ring of betrothal in her hand: behind her another saint is kneeling at a table, on which are roses and fruit, and she herself holds up a small basket of the former. Opposite to her another saint is sitting on the grass, who receives white and red roses from a maiden clothed in blue. Behind these holy women stand angels of great beauty: three play on instruments, and a fourth holds a plate with cherries under a stream of water, which flows from a fountain in the centre. In the back-ground

thousand miniatures. Waagen, however, does not appear to attribute them to Margaret v. Eyck, nor do they seem to have been all executed by the same person. He thinks it probable that the brothers v. Eyck were the illuminators of the celebrated Bedford Breviary, in the same Library, and that a third hand, which he conjectures to be that of Margaret, may be traced (p. 352 - 357). Compare Rathgeber *Annalen der Niederländischen Malerei*, s. 4. Sir John Tobin, near Liverpool, possesses the celebrated Mass-book of the same Duke of Bedford (the Regent who married the sister of Philip the Good); but Waagen does not think the execution of the miniatures in this latter manuscript equal to those in the Paris Breviary, though belonging to the same school.—See *Kunstwerke u. Künstler in England*, vol. ii. s. 384.—ED.]

* Passavant, *Kunstreise*, s. 92. [Compare Rathgeber, *Annalen der Niederländischen Malerei*, s. 4.—ED.]

is a church, lighted up within, whilst trees, thick with foliage, throw a deep shadow around the outside of it. The subject of the left-wing picture is St. Agnes and other saints wandering through a green meadow, under beautiful orange trees. In the right-hand picture, St. John the Evangelist kneels in front; behind him an angel is gathering roses, and still further, under the orange trees, a youth plucks fruit, which a maiden receives in her lap. This beautiful composition has a sort of pastoral character, and a charm peculiarly its own: it is most carefully executed; the colour is rather subdued than powerful; the shadows light brownish. In the forms and movements there is often a certain degree of grace, although the countenances cannot properly be called beautiful*.

- 1 § XVIII. The school of the brothers van Eyck had a very important influence, as is proved by the numerous pictures of their scholars and imitators which exist in Flanders, and in foreign galleries, particularly in those of Berlin, of the King of Bavaria, and in England: in the latter more particularly, in the collection of Mr. Aders, of London†. Many single pictures of great excellence are to be found amongst these works; but the grandeur and the power of expression of the two masters were never equalled by their scholars. The most celebrated

* [As this sheet is passing through the press, I have received the second volume of Waagen's *K. u. K. in Deutschland*. At p. 129, he mentions a beautiful little "*Pietà*" by J. v. Eyck, in the possession of Herr Kraenner of Ratisbon.—ED.]

† [Mr. Aders's collection is unfortunately no longer in existence as a whole.—ED.]

scholars and closest imitators of the van Eycks were the following artists:—

Gerhard van der Meeren, (also written *Meere*,² *Meer*, and *Meire*,) a scholar of Hubert, whose supposed assistance in the altar-piece of St. Bavo, in Ghent, has been already mentioned. His principal work, also an altar-piece, is in the same church. In the middle picture is the Crucifixion of Christ; on one wing, Moses strikes the water from the rock; and on the other is the brazen serpent raised on the cross, both in symbolical relation to Christ. The drawing in the long angular figures is rather awkward; the colour pale and clear: the expression, however, is peculiarly mild, and particularly successful in the group of the fainting Virgin and her companions.

Justus of Ghent was another scholar of Hubert*. His principal works are—the Communion, in the Church of St. Agatha, at Urbino, and a small picture in the collection of M. van Huyvetter, of Ghent, of which the

* [It appears uncertain in what year Justus of Ghent was at Urbino. The brotherhood of the “Corpo di Cristo,” for whom his picture was originally painted, began to receive contributions towards the cost of the picture as early as 1465. They paid him three hundred florins in 1475. The picture is described as very beautiful, and still in fair preservation.—See Passavant, *Raphael* i. s. 429, *Beitrag*. 2.]

It is singular that Giovanni Santi, in his *Metrical Chronicle*, does not mention Justus of Ghent, though he expressly names

“E’l gran Joanes e’l discepol Rugero,”

meaning J. v. Eyck and Roger v. d. Weyde.—See Passavant, *Raph.* i. s. 12, *Appendix*, p. 471. Compare Rathgeber, s. 15, Vasari, p. 1100. (Edition of 1832–38.) With regard to the Dantzig picture, see what is said in the author’s note, § 17, 11. —ED.]

subject is the Finding of the True Cross, and its verification by raising a dead woman to life. In this and other works there is a want of depth of conception, and some dryness of handling.

- 6 *Hugo van der Goes*. His chief work is in Santa Maria Novella, at Florence, and represents the Birth of Christ, with the adoration of the shepherds, together with a beautiful group of angels hovering over the child*. On the wings are respectively two male and two female saints, and with them kneel the donor and his sons, and his wife with her daughters: all the size of
7 life, and all full of character. Four small pictures of saints are in the private collection of the King of Holland, formerly at Brussels, but now at the Hague.
8 There is an Annunciation in the former Boisserée Col-
9 lection, and several pictures in the Berlin Museum, amongst which an Annunciation (II. No. 17), two heads of Christ crowned with thorns, and two small works, (another Annunciation (II. No. 24), and a St. John the Baptist,) deserve favourable notice. Neatness of execution in the accessories, a rather limited feeling for beauty, and a cold tone of colouring, are the characteristics of these pictures†.

* In the summer of 1835, the author only saw the two wings of this picture hung up singly on the walls of the church. [Rathgeber (s. 118) says that the middle picture hangs separate on the opposite wall.—ED.]

† [Compare for a more detailed list of the pictures of van der Goes, Rathgeber, s. 117. Passavant was inclined to attribute to this master two wings of an old picture which he saw at Kensington (Kunstreise, s. 49). They are now at Hampton Court, Nos. 509, 510, of Jesse's catalogue. Dallaway (notes to Walpole, i. p. 95), speaks as if the centre picture was in existence when he wrote.—ED.]

Peter Christophsen *. In the gallery of the Berlin 10 Museum, inscribed with this name, is a portrait of a young girl, favourably distinguished by its simple and beautiful execution, as well as by the peculiar form of the countenance. Another picture, of the year 1449, 11 is in the possession of Herr Oppenheim, at Cologne—St. Eligius, who, as a goldsmith, sells a wedding-ring to a bridal pair.

Albert Ouwater, of Haarlem. A Descent from the 12 Cross, in the Museum of Cologne, is, according to an abbreviated inscription, ascribed with probability to this artist. The character is that of the school, but the colouring is very bright: the drawing is stiff and meagre.

Roger of Bruges is celebrated as one of the best 13 scholars of the van Eycks, but not one authentic picture of his is known to exist†. At the same time it has been conjectured that a cycle of four pictures, hitherto ascribed to his scholar, Hans Hemling, should

* [This master is called Pietro Crista by Vasari, (p. 1100). Compare Rathgeber, ss. 12. 32. 49, who states that a picture, with the inscription, "Petrus XPR, me fecit. 1417." formerly in the possession of Mr. Aders, of London, is now in the hands of Passavant.—See Kunstblatt, No. 4, 1841, s. 15 —Ed.]

† See Dr. Waagen, in the Allgemeine Preussische Staatszeitung for July 1, 1836, p. 746. [It seems likely that Roger of Bruges was the "Maestro Rogel" who worked in Spain in 1445. See Rathgeber, s. 13. 44. It is now pretty clear that the oratory or portable altar by Maestro Rogel, which was presented by Juan II. to the convent of Miraflores, near Bruges, in 1445, is the one described by Waagen as a work of Hemling (England, ii. s. 233), now in the possession of the King of Holland. Compare Cean Bermudez, Diccionario, iv 234; Waagen, Deutschland, ii. 309; Passavant in the Kunstblatt, 1843, No. 59.—Ed.]

rather be regarded as the work of Roger himself. On the one hand, in the greater clearness, warmth, power of colouring, and free handling, these paintings are more nearly related to the works of the van Eycks; and on the other, they are not equal to the better authenticated works of Hemling, in precision of form, nor in the sharp and close attention to detail. The subjects are scenes taken from the Old Testament, and have a symbolical reference to the Last Supper: probably they formed the wings of a large altar-piece, of which the centre contained the Supper itself, either painted or

14 carved in wood. Two of these paintings, taken from the Brettendorf Collection at Aix-la-Chapelle, are now in the gallery of the Berlin Museum; the two others formed part of the treasures of the former Boisseree Collection, now in the possession of the King of Bavaria. The first of the Berlin pictures represents the Feast of the Passover. In a quiet chamber, arranged for a festival, a family, as in readiness for a journey, with staves in their hands, are assembled round the table, about to celebrate the feast: they all have an expression of solemn earnestness and collected thought. In the second, the Prophet Elias, sleeping in the wilderness, is roused by an angel to eat and drink, and resume his journey. Repose and dignity are well expressed in the head of the prophet: the angel's movements are soft and easy. In the distance, we look upon an autumnal landscape, admirably painted in a clear, grand,

15 quiet tone. The subject of one of the Munich pictures is, Abraham at the head of his household, and King Melchisedeck, who offers him bread and wine—of the

other, the miracle of the manna, and the people of Israel gathering the holy food. Here, as in the Feast of the Passover, the tranquil feeling of a religious solemnity, rather than the bustle of daily life, pervades the picture. The landscape back-ground is also extremely beautiful*.

§ XIX. *Hans Hemling* (or Memling)†, the scholar of I

* [Since the text was written many pictures, formerly attributed to other masters, have been attributed to Roger of Bruges. Thus, according to Rathgeber (s. 106), Passavant ascribes to him the Adoration of the Kings, and the Annunciation and Circumcision, which commonly pass as a work of v. Eyck, in the Munich Gallery (Cab. Nos. 35, 36, 37), and which is spoken of afterwards (§ xix. 14) as possibly being a work of Hemling's. Compare Waagen, *Deutschland*, ii. s. 169. I have mentioned the altar from Miraflores in the last note.—ED.]

† The dispute as to the name is not yet terminated. In the meantime the author may be pardoned for using the name to which our ears are accustomed.

[The reader who is curious on this point may refer to Passavant, *Kunstreise*, s. 358. Waagen, in his recent work, "*Kunstwerke u. Künstler in Deutschland*," i. s. 235, speaking of a picture in the Church of St. Sebald, at Nuremberg, says—"Lastly, I observe that in the label held by the angel, the letter M occurs twice in the same form as that which it has in the inscription on the picture in the Hospital of St. John at Bruges, and which Descamps mistook for an H. It was this which occasioned him to turn the painter Hans Memling into a Hans Hemling; a name which passes current to a great extent, even at the present day." Waagen, and I believe most Germans now, think *the dispute is terminated*.—ED.]

Compare on Hemling "*Le Baron de Keverberg: Ursula, Princesse Britannique d'après la légende et les peintures d'Hemling*, Gand. 1818." Also Passavant, *Kunstreise*, and Schnaase *Niederländische Briefe*.

Roger of Bruges, was one of the best artists of the school of van Eyck, and the one by whom its principles, so far as we may judge from existing works, have been most successfully carried out; at once with the greatest freedom and originality. Of the personal career of this artist little is known. This only is certain, that from the year 1479, he worked a great deal in the hospital of St. John, at Bruges, according to tradition, out of gratitude for having been received and attended there, when a sick and indigent soldier. At an earlier period he is said to have lived for some time in Italy*; and in the last years of the fifteenth century, to have worked in Spain. This last supposition rests on his identity with an artist called Juan Flamenco, (John the Fleming†,) who gained a considerable reputation in Spain.

² Hemling adopted the mode of conception peculiar to the school of van Eyck, tinged, however, with peculiar severity. The features are less lovely, but more earnest; the figures less elegant; the movements less soft; the handling, as before remarked, sharper, with greater finish of the detail. His grouping is strictly symmetrical, and he confines himself in general to the characters absolutely necessary; whilst, on the other hand, he endeavours to exhaust the history, and often introduces the events which preceded or followed the principal action, in a smaller size, in the back-ground. We

* [There appears no ground for this supposition, except the existence at Venice of the celebrated Breviary, and of another picture which is said now to belong to the King of Holland. See Rathgeber, s. 13, n. 115, 116.—ED.]

† [See the editor's note, p. 92.—ED.]

trace his more serious feeling particularly in the conception and colouring of his landscapes. If in John van Eyck these shone in the light of spring, in Hemling they glow with the richness of summer; the greens are darker—the meadows more equally tinted—the foliage of the trees more dense—the shadows stronger—the masses of light broader and more tranquil. In other cases, the tone of his landscapes is a clear, uniform, autumnal tint. He is always successful in scenes which require the highest brilliancy of strong lights, as the rising sun—or forcible and singular combinations of colour, as in visions and such like subjects.

The best collection of Hemling's works is in Bruges, 3 and particularly in the Hospital of St. John. Two of them are inscribed with his name and the date of the year, 1479. Both are altar-pieces with wings, and are preserved in the common or chapter-hall. In the larger is represented, as the principal subject, the Marriage of St. Catherine. The Virgin is placed in the centre, on a seat under a porch, with tapestry hanging down behind it: two angels hold a crown, with much grace, over her head: beside her kneels St. Catherine, on whose finger the beautiful infant Christ places a ring of betrothal; behind her is a charming figure of an angel playing on the organ; and further back St. John the Baptist, with a lamb at his side. On the other side kneels St. Barbara, reading; behind her, another angel holds a book to the Virgin; and still deeper in the picture, is St. John the Evangelist, whose figure is of great beauty, and of a mild and thoughtful character. Through the arcades of the porch we look out, at each

side of the throne, on a rich landscape, in which are represented scenes from the lives of the two St. Johns. The panel on the right side contains the Beheading of the Baptist, and at a distance, a building, with a glimpse into the landscape, in which are again introduced events from the life of the saint. On the left is St. John the Evangelist, on the island of Patmos, about to write in a book, and looking upwards, where the vision of the Apocalypse appears to him—the Lord, on a throne, in a glory of dazzling light, encompassed with a rainbow. In a larger circle is the host of the elders, with a solemn character of countenance, in white garments, and with harps in their hands; opposite to them, among flames and mystic forms, is the four-headed beast. Below all is a landscape, in which men are flying away, and seek to conceal themselves among the rocks, whilst the four horsemen, in the swiftness of their might, are bursting on them. Finally, the sea, with its deep-green crystal waves, reflects all together the rainbow, the glow of the sky, the mystic figures, and the forms on the shore, and thus unites these various objects into one great whole. On the outside of the wings are four saints, two male and two female, and kneeling before them, men and women, in religious vestments. The whole forms a work strikingly poetical, and most impressive in its character; it is highly finished, both in drawing and in its treatment as a picture, and is in excellent preservation. No other large work of Hemling's, of equal excellence, is known to exist. The other picture is smaller. In the centre, it represents the Adoration of the Kings; on one of the wings, the Birth

of Christ, with angels worshipping ; on the other, the Presentation in the Temple, with figures of great beauty. On the exterior are St. John the Baptist and St. Veronica. A third picture, of a Sibyl, in the same hall, is ascribed to Hemling, but the genuineness of this work is doubted.

In the chapel of St. John's Hospital is also the celebrated Reliquary of St. Ursula, a shrine about four feet in length ; its style and form are those of rich Gothic church architecture, such as we often find adopted for the larger depositories of relics. The whole exterior of this casket is adorned with miniatures in oil by Hemling. On each side of the cover are three medallions—a large one in the centre, and two smaller at the sides. The latter contain angels playing on musical instruments ; in the centre, on one side, is a Coronation of the Virgin ; on the other, the Glorification of St. Ursula and her companions, with two figures of Bishops. On the gable-end, in front, is the Holy Virgin and Child, before whom two sisters of the hospital are kneeling. Behind is St. Ursula, with the arrow, the instrument of her martyrdom, and the virgins, who seek protection under her outspread mantle. On the longer sides of the Reliquary itself, in six rather large compartments, enclosed in Gothic arcades, is painted the history of St. Ursula. According to the legend, this saint was the daughter of an English king, who, with an innumerable train of companions, her pious lover, and an escort of knights, set out, by the command of God, on a pilgrimage to Rome. On their journey home, they suffered martyrdom at Cologne. The subjects of each picture separately are,—

1. The landing at Cologne, in the beginning of the journey; Ursula, clothed in princely purple, and her hair braided with pearls, steps from the boat; whilst a virgin at her side carries a casket of jewels. With pious humility, she bends kindly to the virgins who receive her. The view of Cologne is taken from the place, so that the principal buildings are easily recognized. 2. The landing at Basle. The princess, with part of her followers, has landed, and goes towards the old city. Two more ships approach the landing-place. In the back-ground we see the Alps: here then the virgin host have already set out on their land journey. 3. The arrival in Rome. Pope Cyriacus receives the princess, who is followed from the mountains by her train. Youthful knights, with Conan, the lover of St. Ursula, at their head, accompany them. The church is thrown open, and in it some are in the act of receiving baptism, whilst others are at confession. 4. The second arrival at Basle. In the back-ground are the gates of the city, from which the princess and her companions are advancing to the river. In the foreground, the embarkation has already begun. In a large boat, sit the pope, between two cardinals, and St. Ursula between two virgins, engaged in devout discourse. 5. Commencement of the martyrdom. The camp of the Emperor Maximin, the enemy of the Christians, is seen on the banks of the Rhine; two ships are just putting in. Wild hordes, with clubs, swords, and bows, surround the boat: the youths on the banks fall beneath the weapons of the foe. A portion of the virgins in the ships singing holy songs, await the shower of arrows with tranquil resignation;

whilst others, as well as their priestly companions, are already stricken. 6. The death of St. Ursula : she and two virgins are in the tent of the emperor ; a soldier has already aimed his arrow at her ; she awaits death with cheerful submission to the will of God ; some of the bystanders look on with interest,—others, with savage indifference. These little pictures are among the very best productions of the Flemish school. The drawing in these small figures is much more beautiful than in the larger ones by the same master : there is nothing in them meagre, stiff, or angular ; the movements are free ; the execution and tone of colour, with all its softness, very powerful ; the expression in the single heads, of the highest excellence.

Another series of small pictures, in the private collection of the King of Holland, formerly in Brussels, is equally excellent. They contain, in two long panels, ten scenes from the life of St. Bertin, and once served as a covering to the splendid reliquary of this saint, preserved in the Abbey-church of St. Martin, at St. Omer. The beautiful scene of the birth of the saint, his taking the garb of a monk, the various meetings and intercourse of holy men, are given with the liveliest feeling. As in the pictures of St. Ursula we have rather inspired holiness animating an active life, so here it is the tranquil course of one of the elect of God which is set before us.

Finally, a similar picture, of a long form, now at 7 Munich, and formerly in the Boisserée Collection, deserves especial notice. It represents the principal events of the life of Christ and the Virgin, (the seven

joys and the seven sorrows of the Virgin): not in separate compartments, but as one great whole, united in a landscape, with an endless number of subordinate events: a whole world of life, and joy, and sorrow—all executed with wonderful grace and beauty.

- 8 There are two altar-pieces, by Hemling, preserved in the Academy of Bruges. One contains—in the centre picture, the Baptism of Christ; in the back-ground, other scenes from the life of Christ and John the Baptist; on the inner side of the wings are two saints, and kneeling before them the family of the donor—on the outside, the Holy Virgin and Child, and kneeling to her a woman and her daughter, recommended by Mary Magdalen. It is an excellent and beautiful work, distinguished particularly by the charming character of all
9 the heads. The second picture, of which the date is 1484, is less important. In the centre is St. Christopher, with the Child, whom he carries on his shoulders, through a dark stream, whilst morning begins to break in the distance; more in the foreground are St. Benedict and St. Giles; on the wing pictures are other saints,
10 and the family of the donor. Besides these there are in Bruges other works bearing the name of Hemling: one is a small altar-piece, in a closed chapel, on the right, in St. Salvator, representing the martyrdom of St.
11 Hippolytus, torn asunder by four horses. In the hall of St. Julian's Hospital, is also a diptych, of the year 1487, on one of the panels of which is painted the Holy Virgin
12 and Child; and on the other, the donor. In St. Peter's, at Louvain, in a chapel of the choir, there is an altar-piece, by Hemling, which consists of several panels:

like the picture in St. Salvator at Bruges it represents the martyrdom of St. Erasmus; on the wings are saints; and above, the Last Supper, a simple symmetrical composition of extremely delicate execution.

Among the pictures to be particularly noticed in the 13 Berlin Museum, marked with the name of Hemling, besides those already described, (§ XVIII. 14,) is an altar-picture, consisting of three panels*. In the centre is the Birth of Christ, with the kneeling donor of the picture, and angels of great beauty, some of whom kneel close to the Child, while others hover over the roof of the stable. On one side is the Annunciation of the Redeemer to the Ruler of the West, (Augustus,) with the Tiburtine Sibyl, and the Vision of the Virgin; on the other, the Annunciation to the Rulers of the East, (the three kings, on their mountain-watch, and the Child, who appears to them in a glory.) The arrangement of this last picture is peculiarly grand, and the heads highly characteristic. Among the paintings in the former Boisserée Collection 14 is still to be named an altar-piece, ascribed to John van Eyck, which contains, in the centre, the Adoration of the Kings; on one wing, the Annunciation; on the other, the Presentation in the Temple: it is very similar to the picture, already mentioned, in Berlin†. The

* [I cannot reconcile this description with the account of the picture in the Berlin catalogue (II. No. 34). The one thus described is a single wing of a larger work. Compare Rathgeber, s. 107, from which it appears to have been ascribed to Roger of Bruges.—ED.]

† [Compare the editor's note above, p. 83.—ED.]

colouring is most splendid, and the heads full of character: one of them (that of the king standing in the 15 centre picture) is the portrait of Charles the Bold of Burgundy. There is also a second Adoration of the Kings, on the wings of which are John the Baptist and St. Christopher wading through a stream; the latter, a very expressive figure, with the infant Christ on his shoulders, full of divine grace. The lights in the landscape of this picture, and the brightness of the rising 16 sun, which illuminates the dark rocky shore of the foreground, are surprisingly effective. Lastly, there is a head of Christ, very similar in its disposition to the picture of van Eyck, at Berlin, (§ XVII. 2,) with less purity of form, but more expression of divine power and mildness. The execution is highly finished.

17 There are also some excellent portraits by Hemling. Two are in the private collection of the King of Holland, formerly at Brussels: one represents a young lady: the other, a man of middle age: the last is said to be 18 Hemling's own likeness. A third, in the collection of Mr. Aders, in London, represents a young and rather sickly-looking man*, in the dress of St. John's Hospital,

* [Passavant has given an engraving of this picture, (Kunstreise, s. 94,) and he seems to entertain no doubt as to its genuineness, although it does not appear to be distinctly traced to the Hospital of St. John. The right sleeve is slit, as if the person whom it represents had been wounded. If the picture really is the portrait of Hemling, and if Hemling is to be identified with Juan Flamenco, he must have been not less than 70 when he was in Spain. The portrait represents a man of full 35 or 40 years of age: the date on it is 1462: Juan Flamenco painted the pictures in the Carthusian monastery of Miraflores, between 1496 and 1499. (See Ccan

at Bruges, with the date 1462, and is also taken to be a portrait of the artist. In the same collection are several remarkable pictures which bear the name of Hemling.

Among the numerous excellent miniatures in the style of van Eyck, which occur in different places, the hand of Hemling is said to be often recognised, but of 19 these only one is historically authenticated. It is a large Breviary*, in the Library of St. Mark, at Venice: the text is enclosed in ornamented borders of the most varied kind, and is broken by larger illuminations, chiefly of sacred subjects. The richness of these illustrations, their grand style, and fine execution, 20 give to this work the first place among similar manuscripts. These were executed by Hemling, with the

Bermudez, ii. p. 118.) Rathgeber, (s. 62,) treats the supposed identity of the two masters as clearly erroneous. Fr. Schlegel says of Hemling, "He has all the pathos and German feeling of Dürer, without his caricature or other peculiarities. In spiritual beauty and devotional feeling, as well as in clearness of meaning, he exceeds all painters of the school, and can only be placed on a level with v. Eyck."—Werke, vi. s. 182. Wien. 1823. The portrait of Hemling referred to here, and one of the other pictures of that master, formerly in Mr. Aders's collection, have passed into the hands of one who is well able to appreciate their beauty—Mr. Samuel Rogers. Another picture in this country which may probably be ascribed to Hemling, is the altar-piece at Chiswick, which Walpole supposed to be by van Eyck. According to this author van Eyck's name is burnt on the back of the panel (?). Compare Walpole, i. p. 50; Waagen, England, i. s. 264. A picture in the public museum at Strasburg, No. 53, ascribed in the catalogue there to Hemling, is considered by Waagen as a work of Jan Messys, Deutschland, ii. s. 356 —ED.]

* Schorn, in the Tübinger Kunstblatt for 1823, No. 14.

assistance of two scholars, *Livin of Antwerp*, and *Gerard of Ghent*.

- 1 § XX. With the particular style of Hemling's works, those of another artist, of the year 1468, stand in close connection. This painter was *Dierick Stuerbout*, of Harlem (Dirck of Harlem). There are two large pictures by him in the private collection of the King of Holland, formerly at Brussels, which came originally from the Council-house of Louvain. On the one is represented the story of the Emperor Otho, who, on the false accusation of the empress, orders one of his courtiers to be beheaded. On the other, the wife of the victim proves, by the fiery ordeal, the innocence of her husband*. In spite of their speaking expression, these works are distinguished from Hemling's (to whom they were formerly attributed) by less fineness of conception and by inferior depth of character. In the outline and lights there is a peculiar sharpness, and the proportions of the figures are strikingly long.
- 2 A very excellent picture of the van Eyck school, is an Adoration of the Kings, in the Munich Gallery, (engraved by C. Hess.) On one side, under antique architecture, is the Virgin with the Child and Joseph;

* [This picture also is engraved in Passavant's *Kunstreise*, s. 385. The engraving gives a perfect idea of the peculiar drawing which characterizes the original. The figures are very long and lean, but have great truth. The story will be found in Grimm. *Deutsche Sagen*, and in Feyjoo, *Theatro Critico*, vi. p. 120. The empress of whom it is told was the wife of Otho III., Maria of Arragon. —Ed.]

on the other are the Kings—the two elder already kneeling, and the younger in the act of kneeling down, with several of their followers. There is peculiar dignity in the figures, as well as much nature and mildness in the heads. It has been ascribed both to J. van Eyck and Hemling, but the soft and less assured handling contradicts the supposition. On another Adoration of the 3 Kings, in the possession of Mr. Aders, in London, which is nearly related to this last picture, the monogram A. W. is found, probably the initials of some unknown artist.

Among the latest followers of the Van Eyck school 4 are the following:—*Roger van der Weyde**, of Brussels, who flourished about the beginning of the sixteenth century. The principal work of this artist is in the gallery of the Berlin Museum, and is a large Deposition from the Cross, on a gold ground. It contains some beautiful heads, full of character, and is clever in the drawing of the naked form; in the movements, however, it is already very mannered.—Also *Antony Claes*- 5 *sens*, the elder, who is not to be mistaken for a younger artist of the same name, belonging to the Dutch school, of about 1550. Two of his pictures are preserved in the Academy of Bruges, and were formerly in the Town-house: they represent the Judgment of Cambyzes; in the one, he causes an unjust judge to be seized, and in the other, orders him to be flayed: both are composi-

* Roger v. d. Weyde belongs rather perhaps to the artists mentioned § XXXVI. and XXXVII. For other works of this artist, compare Waagen, England, vol. ii. s. 394; Paris, vol. iii. s. 539.

tions with numerous figures. The colouring is powerful and the drawing correct, but colour and handling are deficient in genuine life.

- 6 One other very peculiar master of the Low Countries claims our notice, who flourished in the second half of the fifteenth century, and appears to have formed his style quite independently of his contemporaries—*Jerome Bosch*. His pictures seem to be the production of a highly romantic but extravagant fancy. They are complete dreams, to the colouring of which, however, he imparts a remarkable glow. There is a representation of hell by him in the Berlin Museum*, in which the poor souls are tormented in the most extraordinary fashion, by horrible, serpent-like monsters. It is a true laboratory of hell. With all its frantic horrors, one cannot but feel astonishment at the invention displayed by the artist in the creation of these fabulous creatures; of humour, indeed, there is scarcely a trace. Like many of his contemporaries, Bosch appears to have spent the greatest part of his life in Spain, where his pictures were much sought and imitated. It is asserted, from tradition, that one of his pictures of infernal horrors, placed in the cell in which Philip II. of Spain died, received the last looks of the tyrant†.

* [Second Division, No. 87.—ED.]

† [There were in Spain generally a very large number of pictures by Jerome Bosch. As many as seven were said to be burnt in a fire at the Pardo in 1608. A considerable number were in the Escorial. See Rathgeber, *Annalen der Neiderländischen Malerei*. s. 124-127. Compare Ximenez, *Descripcion des Escorial*. Fol. Madrid. 1764.—ED.]

B.—GERMAN SCHOOLS.

§ XXI. The successful activity of the Flemish schools 1 necessarily exercised an important influence beyond the limits of their immediate sphere, and attracted many imitators. The progress of German art in the fifteenth century shows marks of such an influence on the part of the Flemish masters; at least we find certain elements in most of its celebrated works, which more or less plainly indicate this origin.

First in the school of Cologne, about the latter half 2 of the fifteenth century, we meet with an excellent artist, who, with many traces of the elder Cologne school, unites a conscious familiarity with the models afforded by that of van Eyck. The name of this master is unknown; formerly, though without sufficient ground, that of a contemporary goldsmith and engraver, *Israel von Mecheln*, or *Meckenen*, was given to him*. His chief 3 work, a representation of the Passion, on eight panels, is in the possession of Herr Lyversberg†, at Cologne, and it is now usual to designate him as the “Master of the Passion.” His pictures have still indeed a gold ground, and resemble the older school in this circumstance, as well as in the style of colouring, which is lively, powerful, and clear, but they are painted in oil, and moreover the manner of treatment, the attitudes, and the arrangement, are generally borrowed from the school of van Eyck. He appears to have been an able, intelligent, and highly-gifted man, earnest in

* Passavant, *Kunstreise*, &c. s. 416.

† [I believe the Lyversberg collection is now dispersed.—ED.]

seeking an insight into life, zealous and careful, but for the most part, it must be owned, devoid of true inspiration. The general character of his drawing is sharp and cutting; his efforts to mark character in the lower class of personages, such as the persecutors of Christ, degenerate into exaggeration. Besides this excellent work of the Passion, there are several paintings evidently by the same hand. The most important of those in Cologne are 4—a Descent from the Cross, of the year 1488, in the city museum, less powerful than the Passion, and probably of the latest time of the artist; the wings are 5 executed by a scholar or imitator—two very good pictures in the possession of Herr Zanoli—the paintings in 6 the windows, and on the walls of the Hardenrath chapel, in Sta. Maria, in Capitolio, of the year 1466; the first of which, however, are injured, and the last considerably retouched. The Crucifixion, on the wall of the same place, belongs to a later period. There are, besides, 7 excellent altar-pieces by him in the churches of Linz and Sinzig; and a considerable number at Munich, in the 8 former Boisserée Collection, particularly an altar-piece, with very dignified figures of the apostles (John the Baptist in the place of Judas). Several are in the 9 chapel of St. Maurice, at Nuremberg*, and a beautiful 10 picture, with female saints, is in the Berlin Museum.

11 The influence of this artist on his contemporaries was very important, as is proved by the various works of his scholars or imitators, extant at Cologne, and in the neighbourhood, or in the Boisserée Collection and Berlin

* [For instance, No. 6, Waagen, K. u. K. in Deutschland, s. 171.—ED.]

museum. Of those in the Berlin Museum, two panels 12 with male and female saints are particularly remarkable, being distinguished as much by the dignity of the figures and their noble drapery, as by the expression and powerful painting of the heads*.

At a later period, in the beginning of the sixteenth century, many whimsical fancies had crept into the style of the Cologne school of painting.

§ XXII. Contemporary with the master of the Ly- 1 versberg Passion, there flourished in Upper Germany several remarkable artists, in whose works also the influence of the school of van Eyck is visible. Amongst these we mention first, *Frederick Herlin*†, of Nördlingen, of whom it is expressly said, in the city books of the year 1467, that he could execute the "Flemish work."‡

* [The artist should also be referred to whose works have been falsely ascribed to Lucas v. Leyden, but who really belonged to the school of the Lower Rhine. Among these are the Descent from the Cross, in the Louvre (No. 556); the pictures of Saints in the Munich Gallery (Cab. Nos. 38, 39, 40). See Waagen, Paris, s. 553.—ED.]

† Fiorillo: *Geschichte der Zeichnenden Künste in Deutschland*, i. s. 332. Tüb. Kunstblatt. 1820, No. 17.

‡ [The following additional particulars respecting Herlin are extracted from Waagen, *K. u. K. in Deutschland*. His importance consists in the fact, that he is a link between the schools of Southern Germany and Flanders, as is stated in the text: his Flemish manner prevailed more in the Swabian than in the Franconian school. There is at Rothenburg, (a small place, formerly a free city of the empire, not far from Anspach,) in the choir of the principal church, an altar-piece, by Herlin, made up of carving and painting. The whole treatment seems to resemble the Flemish school, and especially Hemling, and in parts appears to imitate actual known works of J. v. Eyck. There is, however, more uniformity and less

His pictures existing in Nördlingen, particularly an altar-piece in St. George's church of 1462, with the 2 Crucifixion, and Four Saints, and another of 1488 in the principal church, of the Virgin, Child, and Saints, bear 3 the decided character of the school of van Eyck*. To Frederick Herlin is also ascribed the large and very

beauty, as well as less expression in the heads, especially in those of the men, and the drawing is weaker. The outer corners of the eyes look as if they were drawn down. The pictures bear the date of 1466; they were restored in 1819, but upon the whole are not injured.

Of the pictures at Nördlingen mentioned in the text, that in the church of St. George is considered by Waagen as inferior to the altar-piece at Rothenburg. He adopts the date of 1462, since it is proved by the chronicle of the town that the altar was founded in that year. Schorn has expressed doubts on this point; the paintings formerly on the outside of the wings have been allowed to be much injured.

There is another altar-piece in the same church, representing the painter himself and his four sons before the Virgin and Child, with Joseph. On the other side St. Margaret is presenting Herlin's wife and five daughters; the background contains a view of the town between two columns. The date of this picture is 1488, and according to Waagen, although the scholar of v. Eyck is still clearly visible, there is much more of coarseness and mechanical execution, with a stronger taint of the German element, than appears in his earlier works.

Waagen attributes two other pictures to Herlin—one near the first mentioned altar-piece, connected with a monument of the Müller family; and the other, Pilate showing Christ to the People, of the date of 1488.

Nos. 90 and 96, in the chapel of St. Maurice, at Nuremberg, are, according to Waagen erroneously ascribed to Herlin, and are the work of a far inferior master. See vol. i. ss. 192, 324-6, 347-353; vol. ii. s. 13. *Jesse Herlin*, the son of Frederick, was also a painter. See Kugler, *Handbuch der Kunstgesch.* p. 754.—ED.]

* Hirt. *Kunstbemerkungen*, &c. s. 21 ff.

beautiful altar-piece in the choir of the cathedral at Meissen, which represents the Adoration of the Kings; it is unhappily painted over in a shameful manner in different parts. It shows indeed the most striking relation to the works of the van Eycks in the whole conception of the subject, and especially in the execution of the naked figure, of which his treatment is, however, not quite so fine. He fails in giving the character of the materials in the clothing, in the manner which distinguished the works of John van Eyck at least, but the cast of his drapery is on the contrary grander, and more in the manner of Hubert.

§ XXIII. *Martin Schön* (properly *Schongauer* or *Schongauer*) of Colmar, stands higher as an artist, and also takes a distinguished place amongst the earlier engravers*. In his engravings we frequently recognize an imitation of the motives of the van Eyck school, but in a very peculiar form. In the works ascribed to him in the galleries of Nuremberg, Schleissheim, and Vienna, he appears as an artist of great talents and deep thought, who coincides with the Flemish masters in his views of life, but does

* Valuable information respecting Martin Schongauer, and the means of distinguishing his genuine works from those falsely ascribed to him, will be found in a paper of v. Quandt, in the *Kunstblatt*, 1840, Nos. 76—79. [Waagen, in the second volume of his *K. u. K. in Deutschland*, disputes several of the conclusions of these gentlemen. He considers Martin Schön as a pupil of Roger of Bruges, and as belonging to the branch of the Swabian school which was established at Ulm. This artist died in 1488, which date does not, however, agree with the inscription on the back of his portrait by Largkmair. Compare Waagen, ii. ss. 13, 14, 35, 139, 140, 291, 308, 317, 318, 355.—ED.]

not thoroughly agree with them in his execution—his colouring in general is not powerful in tone; the cast of his drapery is dignified, but without any imitation of particular materials—his carnation for the most part very soft. He gives to his figures a peculiar expression of earnest mildness and piety, which seems the result of a mind at rest within itself, and with the world; there is no feeling of narrow-minded devotion, or fantastic enthusiasm, but the tranquillity of a noble and manly soul. Hence arises the serene dignity of many of his figures, and the tone of mature beauty in their heads, so seldom attained in the older style of German art. In the chapel of St. Maurice, at Nuremberg, are six of his pictures with family groups, from the domestic life of the Virgin, and a St. Barbara*; in these

* [This is denied by Waagen (*K. u. K. in Deutschland*, i. 159 and 191): in speaking of another picture in the castle of Nuremberg, attributed to Martin Schön, he says, "An excellent altar-piece is here erroneously marked with his name. The middle subject is the Adoration of the Kings, the wings contain, in four divisions, the Annunciation, the Nativity, the Flight into Egypt, and the Massacre of the Innocents. Up to the present time no genuine pictures of Martin Schongauer are known except at Colmar." Certain it is that many are attributed to him elsewhere. Passavant speaks in the most confident manner of the one in London, afterwards referred to in the text, which is not, I believe, mentioned by Waagen in his *England*. There is a curious passage respecting Martin Schön in Lambert Lombard's letter to Vasari, printed by Gaye, *Carteggio d'Artisti*, iii. 173. The letter is dated April 27, 1575, and was written from Liege. He says, "Da questo Bel Martino sono venuti tutti li famosi artefici in Germania, il primo quel assoluto amorevole Alberto Dürero discepolo di esso Bel Martino." Fiorillo rejects the story that Dürer was a pupil of Martin Schön, ii. s. 339.—ED.]

the simple tenderness of family union is pleasingly expressed. Among the pictures of the Schleissheim 3 gallery is a very excellent one, which consists of two panels, and represents the Holy Virgin as the Mother of Grace protecting a crowd of worshippers from the anger of the heavenly host. But the works of Martin Schön, preserved in Colmar, are far more important*. Among them the Virgin in the Rose-bush, a large piece 4 placed behind the altar in Colmar cathedral, is the most celebrated, both on account of its size, its composition, and its excellent preservation. The Holy Mother sits amongst roses, in which birds nestle, the infant Jesus on her lap; two angels hover over them, holding a crown. The figures, almost larger than life, are painted on a gold ground, as are almost all the authentic pictures of Martin Schön. The head of the Virgin is less beautiful than those of the angels, and of other Madonnas; as for instance, in the annunciation 5 and the worship of the child, now in the library at Colmar†. The execution is most careful even to the minutest detail; the drawing more correct in the heads than in the limbs, which are still meagre and stiff, the colouring light and bright, the shadows clear, and the colours so blended one with the other, that the touch of the pencil is invisible. A Crucifixion in the Imperial 6 Gallery at Vienna, by this artist, is very deserving

* [See particularly Waagen, *Deutschland*, ii. s. 306—318, who does not agree with v. Quandt in thinking that the upper garment of the Virgin in the Rose-bush was originally blue.—ED.]

† A communication from my friend C. Gruneisen, at Stuttgart, extracted from his paper on N. Manuel. (Compare § 35, 21, note.) [See Waagen, *Deutschland*, ii. s. 308.—ED.]

7 of notice. In Mr. Ader's collection in London*, was a Christ brought out to the People, a rich composition, full of expressive heads; the countenance of Christ has great mildness and beauty, but in the heads of his accusers there is considerable caricature, the drawing of the naked is meagre, the colouring thin, wanting in depth of tone, but with a very spirited touch. This painting corresponds particularly with the engravings
 8 of Martin Schön, for instance with that of the Bearing of the Cross, in which also we see, contrasted with the mild dignity of the Saviour, the strangely caricatured and whimsical figures of his tormentors. This fantastic element appears still more decidedly in other engravings, as in the Temptation of St. Anthony, where the saint is borne up into the air by the most extraordinary demons.

9 The portrait of Martin Schön, painted in 1483, by his scholar, *Hans Largkmaier*, is in the Schleissheim Gallery†; a homely, burgher-looking countenance, with a serious but mild expression. The painting is warm and good, but the outline still rather too severe.

10 A certain degree of affinity exists between the styles of Martin Schön and his somewhat younger contemporary, *Hans Holbein* the elder, of Augsburg, who reached his highest fame about the end of the fifteenth century‡. The pictures of the latter, on the whole, are certainly more mechanical. The forms are sharp and angular,

* Passavant, *Kunstreise*, s. 97.

† [No. 146, (Cabinets) Pinacothek.—ED.]

‡ [The Holbein family are the principal representatives of the Augsburg branch of the Swabian school alluded to in a former note. See Waagen, *Deutschland*, ii. s. 13.—ED.]

yet with all this they have much life, and show the efforts of a powerful mind. Sometimes too we find an expression of peculiar dignity, and in his female heads particularly, a pleasing grace, united with surprising softness and finish in the technical execution. At the same time, the fantastic element already mentioned in the works of Martin Schön is here visible in a still higher degree; an inclination to violent and exaggerated character is shown especially in the figures of the adversaries of the faith, which occur in his numerous pictures of the sufferings of the saints. He represents the principle of evil, not as is generally the case, in German pictures of the time, in an odious, disgusting, and vulgar form, but as if stung by some irresistible and devilish passion, so as to be moulded into strange and inharmonious forms. Many of his figures appear to have been the prototypes of those in our modern romantic poetry. Very frequently among the adversaries in his pictures, there occurs a pale figure, with a sharp, pinched Italian physiognomy, in a green hunting suit, and a cock's feather in his hat. Pictures of this kind are not rare; a great number of them occur in the collections at Nuremberg, in the chapel of St. 11 Maurice there, in the public galleries of Augsburg, and the Städel Institute at Frankfort-on-the-Maine. The richest series is at Schleissheim: it consists of twenty 12 pictures, seventeen of which, representing the life and sufferings of Christ, were taken from the convent of Kaiserheim, and according to original documents were executed in the year 1502. Where no such figures of the adversaries could be introduced, there the tendency to softness and grace prevails with the greatest 13

freedom. This is so, for instance, in two excellent chiaro-oscuro panels in the gallery at Prague, which bear the name of the artist. They are wing pictures, painted within and without with holy figures and
 14 events from some legend; the heads are very good. So also in the small Madonna, on a Gothic throne, of the year 1499, ascribed to him, in the chapel of St. Maurice, at Nuremberg *, and especially so in two
 15 pictures of the Munich Gallery, which represent St. Elizabeth and St. Barbara; the heads of these saints are executed with great beauty, naïveté and softness †.

* [This picture of the Virgin on a Gothic throne is, I suppose, No. 126, mentioned by Waagen, *K. u. K. in Deutschland*, i. s. 196, and which he is inclined to attribute to *Sigismund Holbein*, the brother of Hans Holbein the elder, to whom is also ascribed another work in one of the Nuremberg collections, marked S. Holbein. Waagen treats the last as the only picture which bears the name of this master. Sigismund Holbein is mentioned by Fiorillo (*Gesch. der Z. K. in Deutschland*, &c. ii. s. 382), and by Walpole (*Anecdotes*, i. p. 115). The latter author conjectures that he may be the Holbein whose name appears in the registry of Wells. According to Fiorillo, there are two pictures attributed to S. Holbein in the gallery of Vienna. There is another at Basle, in the Library, which Waagen assigns to *Ambrose Holbein*, the elder brother of H. Holbein the younger. There are two heads by this master in the same collection (Nos. 28, 29). See Waagen, *Deutschland*, ii. s. 280. Sigismund was born in 1456, and died 1540. Compare Nagler, *Künstler Lexicon*.—ED.]

† [A series of pictures, principally by the two Holbeins, and executed for the convent of St. Catherine at Augsburg, are still preserved in the public gallery of that city. Four are by the elder H. Holbein, the best of which Waagen considers to be that representing events from the life of St. Paul: indeed, he treats it as the chef-d'œuvre of the master. It resembles the series from Kaiserheim mentioned in the text, but is superior to it. A good picture of

§ XXIV. In Westphalia also, in the later part of the fifteenth century, we trace a preponderating influence of the Flemish style, which produces a most singular contrast with the older school of the country*. Instead of its gentle dignity and graceful repose we perceive exaggerated efforts pushed even to wild rudeness and caricature, and compositions over-crowded, mainly by the accumulation of different scenes of the same event in one picture. We find here imitations not only of the school of van Eyck, but also of the Upper German masters, such for instance as Martin Schön.

Among the Westphalian artists of this time, a master of Soest, named *Jarenius*, formed a more beautiful and peculiar style. In the Berlin Museum there are several remarkable panels by him on a gold ground, which form one large altar-piece. The middle picture represents scenes from the Passion. It is a large and varied work, the different groups of which are certainly confused, with strange, hurried-looking figures, hard and sharply-drawn; singly, however, they are full of character, and the heads have much beauty. The right wing contains, in four compartments, the Resurrection of Christ, the Ascension, the Pouring out of the Holy Spirit, and the Last Judgment; and as the groups are in this way sufficiently

the elder Holbein will be seen in the collection of Herr Abel at Stuttgart; those in the Library at Basle appear of less value. Compare Waagen, *Deutschland*, ii. ss. 13-23, 211, 269.—ED.]

* For the greater part of the information relating to works of art in Westphalia, the author is indebted to the kindness of First Lieutenant Becker of Münster.

separated, the picture is clearer and more easily understood. The left wing consists also of four compartments, the Annunciation, the Birth of Christ, the Adoration of the Kings, and the Presentation in the Temple. The groups here, especially in the two first compartments, are still better arranged; the figures of the Virgin are simple and gracefully drawn—beautiful German heads, with their fair hair hanging down.

3 Another little picture, marked with the artist's name, is in the possession of the Earl of Pembroke at Wilton*; it represents the Dead Body of Christ mourned by his Followers. The execution is extremely good.

In Westphalia, at the beginning of the sixteenth century, there prevailed a feeling in art which resembled much more closely that of van Eyck and his immediate followers; accordingly works of this time exist which may fairly take their place by the side of the better

4 pictures of the Flemish school. Among these is a Madonna, standing on the crescent, with a kneeling monk of the Carthusian order at her feet, in the manner of Hugo van der Goes. This picture was taken from the Carthusian convent at Dülmen, and is now in the

5 session of Herr Clement Brentano. In the Catholic church at Dortmund there is an excellent altar-piece of this class, which represents on the centre panel the Crucifixion, on one of the wings the Adoration of the Kings, and on the other the Mothers of the Apostles, with the apostles themselves as children. The exterior

* [Compare Waagen, *K. u. K. in England*, ii. s. 284, who says that this picture shows strong marks of the influence of the school of v. Eyck.—ED.]

is wonderfully fine, with six saints nearly the size of life. An altar at Schwerte also, with double wings, 6 which contains carved work in the inside, deserves notice. Other pictures of merit are preserved in Soest, 7 and in many of the small towns of the Grafschaft of Mark and elsewhere.

§ XXV. The artists of Nuremberg, where art attained 1 its highest excellence about the end of the fifteenth century, appear more independent of Flemish peculiarities, and are for the most part related to that school, only inasmuch as their stage of general progress is parallel*. The groundwork of their style is a dry, truthful imitation of surrounding objects—hard and severe, it is true, but in particular cases with an evident leaning to the nobler type of beauty visible in the works of Martin Schön.

The most important of the Nuremberg artists is *Michael* 2 *Wohlgemuth* (born 1434, died 1519). The greater number of his works certainly show a master who exercised his art rather as if it were a handicraft. In representing action and movement he falls into the hard and unnatural, but whenever tranquil feeling is to be shown, he then exhibits many indications of a sense for grace in form, and tenderness in expression. An interesting 3

* [On the early progress of art in Southern Germany, and especially at Nuremberg, compare Waagen, *Paris*, s. 342; K.u. K. in Deutschland, i. 163, 248, 261. Painting had made great progress in this city before the time of Wohlgemuth, as a proof of which Waagen refers to a picture of 1430, belonging to a monument of the Waldpurg family.—ED.]

comparison, in this respect, may be made of some pictures by him in the Schleissheim Gallery*; they are of equal size, painted on both sides, and represent a connected series of scenes from the life of Christ. Whilst, for example, a Descent from the Cross falls far below the proper dignity of the subject—an Annunciation is on the contrary attractive, and not without considerable beauty in the principal lines. The same may be said in essentials of Wohlgemuth's paintings in the castle, and in the chapel of St. Maurice, at Nuremberg†, and of a series in the Church of the Virgin at Zwickau‡,

* [See Nos. 22, 27, 34, 39, 82, in the Pinacothek at Munich.—ED.]

† [For the pictures in the chapel of St. Maurice, see Waagen, *K. u. K. in Deutschland*, i. s. 184, 190. At p. 60 of the same work there is a full description of the elaborate altar-piece or "retable," in the church at Zwickau. It is composed of carving and painting, executed by Wohlgemuth. Waagen reckons the paintings as more mechanical in execution, and altogether inferior to those in the chapel of St. Maurice.

Another large altar-piece by Wohlgemuth is to be seen at Nördlingen. This work was contracted for in 1507, and bears upon it the date of the previous year. Waagen treats it as the latest authentic picture of Wohlgemuth, who was seventy-three years old at the time of its execution. The greater part, however, would appear to have been executed by his scholars. An altar-piece attributed to A. Dürer in the old convent of Heilsbronn is held by Waagen to be one of the best works of Wohlgemuth. In the public gallery of Augsburg there are five pictures by this master, one of which (a pietà) resembles that at Heilsbronn in many respects. Compare *K. u. K. in Deutschland*, i. s. 294, 307; ii. s. 37.—ED.]

‡ A very important work, edited by v. Quandt, has been published by the Saxon Antiquarian Society. It contains outlines of this series of pictures at Zwickau, together with a general character of the master, and a review of his works. [Compare Waagen, *Deutschland*, vol. i. p. 66.]

which were publicly exhibited in Dresden in the autumn of 1832. But far more important than the works we have named, is an altar-picture of the latest time of the master, 1511, in the Imperial Gallery of the Belvedere at Vienna. The middle picture represents St. Jerome on a throne, with the donors, a man and woman, kneeling at his side; there are double wings, on which the figures of other saints are painted. The sharp cutting style, which strikes us so disagreeably in the early works of Wohlgemuth, is here much softened; the colouring is warm and powerful. In this picture we recognize the master to whom Albert Dürer is indebted for his education; indeed, Wohlgemuth here surpasses his great scholar in the expression of gentleness and simplicity, particularly in the heads of some female saints. The heads of the donors, however, have the greatest merit.

The other Nuremberg painters of this time do not reach the excellence of Wohlgemuth's best works, although they perhaps equal his average productions. We may name amongst them *Martin Zagel*, by whom there is a Crucifix with several saints, a simple and excellent work, in the Imperial Gallery at Vienna. *Jacob Walch* is another master, of whom a similar picture is preserved in the Berlin Museum, and there are others.

The contemporary artists of Bavaria are still less interesting. By one of them, *Gabriel Mächselkircher*, of Munich, (who flourished about 1470,) there are two pictures of very large dimensions in the Gallery of Schleissheim, representing Christ Bearing the Cross,

and the Crucifixion, which are marked with a sort of wild barbarism and fantastic extravagance. There is in the same collection a large Crucifixion, by *Ulrich Fütterer*, of Landshut, (about 1480,) painted to imitate sculpture, in compartments of Gothic architecture. It is a feeble work. *Hans von Olmdorf*, Bavarian court painter, (about 1490,) has rather more merit. In the castle at Nuremberg is a picture by him worth observing. It is a family piece, almost the size of life. A mother and child are sitting at a window, and beside is a boy, blowing soap-bubbles; it is still hard and sharply painted, yet not wanting in a certain happy treatment of nature. The pictures of this artist in the Schleissheim Gallery were inaccessible to the author.

CHAPTER II.

MASTERS OF THE SIXTEENTH CENTURY.

§ XXVI. THE first quarter of the sixteenth century witnessed the rise of the best painters of Germany, whilst the same period produced the master-works of Italian art. But there is a wide difference between the highest points attained by German and Italian art, not merely as regards the particular direction, and the views and feelings peculiar to each school, but with reference also to their relative completeness, and to the degree in which art in each country attained to a satisfactory solution of the problem set before it. In Italy the bloom of

art burst forth in all the fulness of perfect works ; the wonders of ancient Greece again rose to life. Beauty revealed herself to mortal eyes ; heavenly thoughts were embodied in perfect forms, and the highest dignity of man assumed a visible shape. In Germany, on the contrary, art never wholly cast off the early trammels of a constrained style ; or other interests had here swayed men's minds ; so that, where originality, or peculiar feeling, is unfolded in its works, we still find present, almost without a single exception, an element very different from that highest sense of beauty.

Nevertheless, the power to mould and to develop beauty was not denied to the Germans. In the earlier period, which we have distinguished as that of the German style, there was a prevalent, and in some cases a successful, struggle (especially on the part of the masters of Cologne and Westphalia), to give an ideal character to their conception of a subject. At a later time, the Flemish and contemporary German artists put before us the forms of common life, delineated with greater or less truth to nature, but at the same time elevated by the expression of fine and pure feeling. These were assuredly elements which, in the progressive development of art, we might expect to have seen so carried out and combined as to have produced complete perfection. That such a result did not follow, must have been occasioned by the interference of some disturbing cause.

This cause was that principle in art which is commonly designated as "the Fantastic." It forms a striking point in the character of the nations of the

North, and its best explanation is found in the great features of northern nature. The bright skies of the South, the clear, transparent atmosphere, the graceful outline of the mountains, and the plastic forms of the vegetable world, combine to give repose to the eye, and satisfaction to the mind. It is not so in the North, where clouds obscure the heavens, and mists drive through the valleys ; where the earth, deprived of her beauty, lies wrapped in slumber for half the year ; there the imagination is stimulated to activity within itself, and there it peoples the desert void with self-created forms. Hence the fables of the North, which have no representative in Italy or Greece, and which rest on a foundation so essentially different from the tales of the East. Hence, too, the wonderful variety of fantastic ornament in our architecture of the middle ages, and in the illuminated borders of our oldest manuscripts. But if the fancy, whilst she seeks to reign with arbitrary sway, wanders without restraint or limit, and disregards the fixed organic laws regulating the types of nature, the sovereign power of beauty will be exposed to constant peril. The dreams of fancy may assume the form of sportive earnestness, or may move in a sphere of gentle tenderness, but it is only when she is subjected to the one true law of beauty, and when the rude influence of supernatural agency is overthrown, that imagination gives evidence of a noble and pure feeling directed towards the highest ends*.

* [The Editor wishes to be understood as not subscribing to *all* that is said in this chapter respecting the romantic element of art in German painting. This is not, however, the place for a long disquisi-

Even in the early periods of the development of northern art, this inclination to the fantastic betrays itself, although in general it is visible only in subordinate parts, and in some rare cases also is combined with higher pretensions to beauty. It shows itself in the exaggerated character visible in later works of the master of the great picture in Cologne Cathedral (§ XI. 17, 18), in the Hell of the celebrated Dantzic picture by John van Eyck (§ XVII. 11), in Hemling's Vision from the Apocalypse (§ XIX. 3), in the wild productions of Jerome Bosch (§ XX. 6); more particularly, however, in the works of the Germans of the latter part of the fifteenth century, such as those of the school of Cologne. It is seen in the pictures of Martin Schön, the elder Holbein, the artists of Westphalia, and others. But why was it that this disturbing element should have re-appeared with overpowering strength in these masters, at the very last moment, just when German art was on the point of unfolding its full excellence? It would seem that this principle may be traced to the general state of feeling and opinion at the time. The spirit of Protestantism may be said to have announced itself thus, and it appeared to work injuriously in the province of the fine arts, whilst it kindled anew the light of science and of knowledge. This spirit invested the reason with the right of opposing and controverting the feelings hitherto misguided; in freeing the human mind from its ancient bondage, it stirred up each man to investigate facts for himself, and suggestion on the subject. The fantastic monsters of Norman architecture might be specially quoted as supporting the author's views.—ED.]

times consequently to set up his own subjective views, and generalize upon them. Such a course necessarily produced some singular consequences in politics, and in the other relations of life, nor were similar results wanting in art. When the understanding assumes undue predominance in the productions of art, the forms used readily assume the shape of hieroglyphics and symbols; a subordinate degree of perfection in the forms themselves suffices to express the thought, and fancy, as the interpreter between the two, thus acquires a wider field and freer play. Thus it seems natural that, under such circumstances, the imagination should again take the ancient path, which indeed she had never wholly deserted; that the fantastic dreams of old should be revived, and like mischievous demons, should hem in and retard the progress of true beauty. However profound and characteristic are the creations of a few master-spirits of this period, they have scarcely ever attained that perfection which completely satisfies us. The sunshine of perfect beauty had rarely sufficient warmth to dissipate the chilling frosts of these mists and exhalations*.

* Besides the points adverted to in the text, many other circumstances must be taken into account, all of which influenced the development of art at that time. For instance, the public theatrical representations of biblical and other events in the so-called Mysteries, Moralities, and Processions, as well as those of more fabulous and satirical subjects at carnival time. Compare Schildener "bei Gelegenheit eines alten Kirchenbildes," in the "Museum," 1836, No. 44, s. 351.

A.—ALBERT DUERER, HIS SCHOLARS AND FOLLOWERS*.

§ XXVII. Amongst the masters to whom we now turn, our attention is most forcibly engaged by Albert Dürer. In him the style of art already existing attained its most peculiar and its highest perfection. He became the representative of German art of this period. His spirit was rich and inexhaustible: not content with painting and the other arts of design, he exerted his powers in the kindred studies of sculpture and architecture; he was gifted with a power of conception which traced nature through all her finest shades, and with a lively sense, as well for the solemn and the sublime, as for simple grace and tenderness; above all, he had an earnest and truthful feeling in art, united with a capacity for the severest study, such as is shown in the composition of his various theoretical works †. These qualities were sufficient to place him by the side of the greatest artists whom the world has ever seen. But he again was unable wholly to renounce the universal tendency to the fantastic—a tendency which essentially

* There are several special works on Dürer. The oldest is by *H. C. Arend*, *Das Gedächtniss der Ehren Albrecht Dürer's Gosslar*, 1728. Later ones are—*Weisse*, *A. Dürer und sein Zeitalter*. Leipzig, 1819. *Reliquien von A. Dürer*, Nürnberg, 1828. *J. Heller*, *das Leben und die Werke A. Dürer's*. Leipzig, 1831. Second volume, in three parts. The first and third volume not yet out. [1844.—ED.]

† *Underweysung der messung mit dem zirckel und richtscheyt*, &c. 1525. *Etliche underricht zu befestigung der Stett, Schlosz, und Flecken*, 1527. *Vier bücher von menschlicher Proportion*, 1528. There are different editions and translations of all the above, of a later date.

obstructed the pure development of his power as an artist. It must be admitted that in his hands this principle gave birth to single productions of such beauty and importance as we rarely meet with elsewhere; it has called into life works which may truly be called "Poems," and of which the mysterious subjects excite the liveliest interest; but if we regard the highest aim of art—the representation of the beautiful—whose province is to disclose the one great mystery, and place before us the inward subject and the outward form as one and indivisible,—we shall experience perfect gratification only in some very rare exceptions. Albert Dürer's drawing is full of life and character, yet we find some strange attitudes, particularly in the representation of the naked figure; his drapery, too, is frequently cut into singular forms, which were perhaps the fashion of his day, but which are by no means favourable to the development of the figure. In ideal drapery, his folds are almost always cast in large and beautiful masses; but even here, in the breaks and angles, he cannot wholly discard that singular mannerism which confounds the eye, and disturbs the noble impression of the principal forms. His colouring has a peculiar brilliancy, and a beauty in itself, far surpassing that of most other painters. It is not, however, an imitation of the full and powerful tone peculiar to the colouring of nature, but rather a play of the fancy indulging itself in light and splendour, which has certainly a magic charm for the eye, but which detracts from the real beauty of the human form. This charm is similar to that which meets us at a later period, and in a different manner, in the fantastic ma-

nagement of light and shade—(as, for instance, in Rembrandt)—but in Dürer it has a still more powerful effect, from the almost total absence of chiaroscuro. Even in the expression and form of the countenance, Dürer follows a certain form, which cannot be called the normal type of ideal beauty, nor even a faithful copy of common life after the manner of his predecessors, but can only be explained from his prevailing tendency towards what is singular. When, however, in spite of all this, the greater number of his works make a deep impression on the mind and feelings of the spectator, it is a strong proof of the peculiar greatness of his abilities as an artist.

The consideration of the single works of this master, to which we now pass, will explain more clearly the observations just made, and the chronological arrangement of these works will afford an opportunity for some interesting notices of his progress as an artist. I shall especially consider his paintings, (so far at least as they have come under my own observation,) since it is only in them that the full extent of his unwearied powers can be recognized. The most important of his numerous woodcuts and engravings must also be noticed with particular reference to their dates where they are known.

Albert Dürer was born in the year 1471, at Nurem- 2
berg, and died in that city in 1528. His father was a
goldsmith. He learned the mechanical part of painting
from Michael Wohlgemuth, and travelled as an appren-
tice in the years 1490—1494. In the latter year he
established himself in Nuremberg. Little is known 3

with certainty of his youthful works. In the collection of Herr Campe at Nuremberg, there is a Crucifixion, with numerous figures, bearing Dürer's mark, which, if its genuineness could be proved by other evidence, would appear to be one of the earliest works of the artist. In essentials, it is still in the manner of the German masters of the second half of the fifteenth century, with the same exaggerated fantastic figures of the enemies of Christ. There is nothing in the picture, however, to remind us of Dürer's later manner, or even of Wohlge-muth's school: in the drawing the lines are soft, and the colour is thickly laid on. Moreover it struck me that a certain type may be recognized in the nobler heads, which I think I have seen in other paintings of this time, without being able to ascribe it to any one master*. It may be clearly perceived that the monogram of Dürer has been painted over some older mark. We must consequently pass over this doubtful work.

- 4 In the Florentine Gallery of the Uffizj, is a portrait of an aged man, which is said to represent the father of Dürer, and to bear not only his mark, but the date 1490†. It is an excellent head, true to the life and full of character—but hung so high that it is impossible to observe accurately the peculiarities of the technical execution or to verify the date. The authenticity,

* In the work of Heller (*Das Leben und die Werke Albrecht Dürers*, II. i. s. 222) something is said of a resemblance to Israel von Mecheln, which exists however only in a slight degree. An outline from this picture is contained in the "*Anzeigen für Kunde des Deutschen Mittelalters*," 1832, s. 290.

† Heller, as above, s. 162.

particularly of the date, we must therefore leave undecided.

The oldest undoubted picture by Dürer known to us*, 5 is his own portrait of the year 1498, to be seen in the Florentine collection of artist's portraits painted by themselves in the Uffizj; the arrangement of the picture is well known—the artist, a half figure, stands at a window, the hands resting on the window-sill. He is arrayed in a peculiar holiday dress—a shirt

* It is highly probable that this portrait of Dürer is the same which was in the gallery of Charles I. of England, presented to him by the city of Nuremberg. Passavant Kunstreise, s. 263. In the same gallery, as a companion to it, was a portrait of Dürer's father, "painted on a panel very much sprung." Can this be the picture above-mentioned, at present in the Uffizj? It is possible that its size may have been curtailed, and the date thus defaced.

[In the catalogue of the Pinacothek, at Munich, (Cab. No. 128,) a picture is mentioned, professing to bear an inscription as the portrait of Dürer's father painted in 1497. It is perhaps a recent acquisition, as it does not appear to be in the old catalogue of the Munich Gallery (1833). The mark attached to it in the catalogue shows that it is the private property of the king.

In the collection of lithographic fac-similes, published from the original drawings of great masters, now in the collection of the Archduke Charles of Austria, (Mansfeld and Co.) is a portrait of Albert Dürer, drawn by himself in chalk, from a looking-glass, in 1484, that is, when he was not fourteen years old. The inscription is as follows:—

"Dy hab ich vor einem Spigell nach mir selbst
kunterfeyt 1484. . . . Do ich
noch ein kint war—Albrecht Dürer."

The drawing of the hair and face is careful; the hand and part of the drapery not quite so good. In the Madrid Gallery is a portrait of Dürer, by himself, at the age of twenty. See Ford's Handbook of Spain, p. 764.—ED.]

neatly plaited and cut low in the neck—a white jerkin striped with black—a pointed cap of the same, and a brown mantle over the left shoulder—the hair falls down in carefully arranged curls. The painting, with some sharpness in the drawing, has a breadth and softness, especially in the lights, which we rarely find at a later period; the shadows of the carnation have a light bronze tint. The expression of the countenance is honest and homely, with a certain naïve self-complacency, which is indeed tolerably manifest in the letters written by him to Pirckheimer, about eight years later*.

- 6 In the same year, 1498, appeared Dürer's woodcuts illustrating the Revelations of St. John, which we should perhaps regard as proofs of his activity in the years immediately preceding; such at least is the case in similar works. In these compositions the artist had already attained to a great and peculiar excellence, but in these, as might be expected from the subject, the fantastic element forms the ground-work of the whole. These mystical subjects are conceived in a singularly poetic spirit; the wonderful and monstrous meet us in living bodily forms. Some of them exhibit a power of representation to the eye, and a grandeur of conception the more surprising, since the shapeless exuberance of the scriptural visions might easily have led the artist astray, as has indeed frequently

* [Waagen, *Deutschland*, ii. s. 37, 38, mentions two pictures of Dürer, one of the year 1497, both in his opinion genuine, which are in the public gallery at Augsburg. Neither of them appear to be very striking.—ED.]

happened in the case of others who have attempted these subjects. How powerful is that second plate, in which He with eyes of flaming fire, the seven stars in his right hand, and a two-edged sword in his mouth, sits enthroned among the seven golden candlesticks, and John kneels in adoration before him! In the fourth plate, how mighty is the rushing down upon the earth of the four riders, with bow, sword, scales, and the weapons of death! In the eighth, how the four angels of the Euphrates dash to the ground with their swords the mighty and the proud of the earth, whilst over them ride the fearful company of horsemen on the lion-headed horses, spitting forth fire! But it would occupy too much time to enter upon all the details of these remarkable works. We now return to his paintings.

Several of Dürer's pictures of the year 1500 are 7 known to us. The first and most important is his own portrait* in the Munich Gallery, which represents him in a front view, with his hand laid on the fur trimming of his robe. There is a considerable difference between this and the Florence portrait, although the artist is here but two years older—a difference from which we may infer that a remarkable crisis had taken place in the development of his mind. In the Florence picture he is a good-natured, harmless youth; in that at Munich, he has suddenly ripened into manhood: his features have become full and powerful, they have gained the expression of a formed character; the forehead and eyes give evidence of an earnest and deep-thinking spirit. The technical treatment, too, which contributes

* [Now No. 124 (Cabinets), Pinacothek.—ED.]

so much to give a peculiar stamp to the later works of Dürer, is here fully matured, particularly the thin glazing in the shadows of the carnations, which lends to the picture we speak of an almost glassy transparency. The modelling is excellent, although still somewhat severe, and although considerable restorations are perceptible. The hair falls down on both shoulders in beautiful profusion, and is very finely painted; the hand which holds the fur of the upper garment over the breast is still stiff in the drawing, and what is in striking contrast to the painting of the face, the colour is thickly laid on. That the repetition of this picture in the castle at Nuremberg is a modern copy, there is not the least doubt, and how the original was lost to the same place, is also well known.

- 8 A second portrait, painted in the same year, and now at Schleissheim, of a young man with a simple but strongly-marked expression, is cleverly executed*. It has been misnamed John, the brother of Dürer, and was
- 9 taken from the Praun Cabinet at Nuremberg. A third painting in the same place is less important. It is an altar-piece—the dead Christ mourned by his followers. The arrangement is good, but the character is that of common, every-day life; the painting of the dead body is extremely dry; the figure of the Virgin only is pleasing, and displays a certain maternal dignity.
- 10 In the Gallery of the Belvedere, in Vienna, there is a Virgin with the Infant at the Breast, of the year 1503. It contains little more than the heads of both

* [Now No. 147 (Cabinets), Pinacothek. The next picture is, probably, No. 66, Pinacothek.—Ed.]

figures. Though lightly and very pleasingly painted, it is uninteresting in expression, and seems nothing more than the portrait of the sturdy wife of some burgher.

But the engraving of the same date, of the coat of arms with the Death's head, is far more interesting. The two supporters—the smiling woman with the braided tresses and fantastic crown, and the wild man who grasps her, and turns, as if to kiss her—have a peculiar and fantastic charm about them. The engraving, too, 12 of Adam and Eve, of the year 1504, also ranks amongst the best of Dürer's works.

Of the same date is a series of sketches, of the Suf- 13 ferings of Christ, in the collection of the Archduke Charles of Austria, lithographic imitations of which have been published. They abound in ideas full of genius, and have frequently been employed and worked up by Dürer in later works. The Descent from the Cross, among these sketches, is so grand in composition, and so masterly in arrangement, that few artists could have treated this subject so well. The date on this drawing is however not quite legible, and may possibly be read 1524.

In the year 1506, Dürer made a journey into Upper 14 Italy, and remained a considerable time at Venice. Of his occupations in this city, the letters written to his friend, Wilibald Pirckheimer, which have come down to us, give many interesting particulars. He there executed for the German Company a picture which brought him great fame, and by its brilliant colouring silenced the assertion of his envious adversaries, "that he was a good engraver; but knew not how to deal with colours." According to the common account, this picture was a

Martyrdom of St. Bartholomew, and is said to have been in the rich gallery of the Emperor Rudolph II. in the beginning of the seventeenth century, but it has now disappeared. This account, however, does not appear well founded, and the story more probably refers to another of Dürer's pictures, of the year 1506, which is in Prague, in the Præmonstratensian Monastery of Strahow. The subject is the Virgin Crowned by Angels, and surrounded by the Emperor, the Pope, and several spiritual and temporal princes*.

* The correction of the common account, which is given in the text, I owe to the kindness of First-Lieutenant Becker of Münster, who writes to me as follows :—"Hirt, in his review of Dürer's life in the 'Berliner Jahrbuch für wissenschaftliche Kritik, 1829,' s. 571, has already observed that the picture in question, though painted for the Church of St. Bartholomew at Venice, did not represent the martyrdom of that apostle, but a Virgin Crowned by Angels, as several Italian writers have told us. Van Mander, vol. i. p. 89, (edition of 1764,) speaks in the same manner of a Madonna—" *In den Jare 1506, eene Maria door twee Engelen met een rozenkrans gekrond wordende.*" Hirt believes that he has discovered this picture in the Vienna Gallery. I think, however, that he is mistaken, and that the picture is still at Prague, in the Præmonstratensian Convent of Strahow. I have not seen it myself; but I received, a short time since, the following account from a friend, who at my suggestion instituted an inquiry on the spot. The panel is about six or seven feet wide, and four feet high. In the middle sits the Virgin with the Child, crowned by two angels. The Emperor Maximilian, a pope, and many spiritual and temporal princes, kneel before her, and are crowned by the Virgin, by Christ, and a number of angels, with garlands of roses. Dürer and Pirckheimer stand in the background to the right. Dürer holds a tablet with the words, 'Exegit quinquemestri spatio Albertus Dürer Germanus MDVI.' (monogram). Underneath, at the feet of the Virgin, is an angel playing on the lute. In 1836, a small steel engraving from this picture was published at Prague, engraved by Battman from a drawing by Friese."

As another proof of his skill, he painted in the same 15 year, without doubt also in Venice, a Christ with the Doctors, half-figures, now in the Barberini Palace at Rome: from the inscription in his own hand, it appears to have been finished in five days. If it possesses any value as an example of rapid execution, it has certainly none with regard to the higher elements of art. The heads are common, in parts fantastically caricatured, and the colouring is muddy*. There is no special influence of the Venetian school perceptible in Dürer's works.

In the Gallery of the Belvedere, at Vienna, there is a 16 portrait of the year 1507, of a young man, with a high colour. It is wonderfully beautiful, true to life, and finely painted, so as to equal Dürer's best works in portrait; but it is unfortunately not in as good preservation as we could wish. This picture allows us to judge of the excellence of another which Dürer painted in the same 17 year, and which afterwards passed from the possession of the Council of Nuremberg into the gallery of the Emperor Rudolph II., but has now disappeared. It represented Adam and Eve in Paradise: of these figures an old epigram says,

“Angelus hos cernens miratus dixit: ab horto
Non ita formosos vos ego depuleram.”

A picture of the same subject, now in the Provincial 18 Gallery of Mayence, is a later copy, and painted over †.

* [Compare Beschreibung der Stadt Rom von Platner, Bunsen, u. a. iii. 2, s. 435.—ED.]

† Heller, as above, s. 189.

With these productions begins the zenith of this master's fame, in which a great number of distinguished works follow one another within a short period. Of
 19 these we first notice a picture of 1508, in the Belvedere Gallery at Vienna, painted by Dürer for Duke Frederick of Saxony, and which afterwards adorned the Gallery of the Emperor Rudolph II. It represents the Martyrdom of the Ten Thousand Saints. In the centre of the picture stand Dürer and his friend Pirckheimer as spectators, both in black dresses. Dürer has a mantle thrown over the shoulder in the Italian fashion, and stands in a firm attitude. He folds his hands, and holds a small flag, on which is inscribed, "Iste faciebat anno domini 1508 Albertus Dürer Alemanus." There are a multitude of single groups around, exhibiting every species of martyrdom, but there is a want of general connection of the whole. The scenes in the background, where the Christians are led naked up the rocks, and are precipitated down from the top, appear to me particularly excellent. The whole is very minute and miniature-like; the colouring is beautifully brilliant, and it is painted (the accessories particularly) with extraordinary care. There is also much that is good in the drawing of single parts, but the conception wants real dignity, power, and individuality. It is only here and there that pain is well expressed; for instance, in the last but one of the naked figures who are led up the mountain, and who totters along, weary to the death, with a deep wound in the head. The background forms an excellent but fanciful landscape of rocks and
 20 trees. In the Schleissheim Gallery there is a repetition of this picture—no doubt an old copy.

In the following year, Dürer painted the celebrated 21 Assumption of the Virgin for Jacob Heller of Frankfurt, a picture which he executed with the most persevering diligence, and the centre-piece without any assistance. Here again the artist himself stands in the middle, leaning upon a tablet inscribed with his name, and with the date. There are numerous ancient testimonies to the excellence of this work. In the beginning of the seventeenth century it was brought to Munich, and was there destroyed in the fire at the palace.

In the Tribune of the Ufizj at Florence is an Adora- 22 tion of the Kings, bearing the monogram of Dürer, and the date 1509*. This picture is also finished with great care, and painted in the same bright colours, highly glazed, with a beautiful impasto in the lights. It is not deficient in truth; the conception is, however, rather insipid, but the propensity to the fantastic is visible only in a few heads.

Two excellent woodcuts may also be mentioned as 23 examples of Dürer's activity as an artist in 1510. The first is the beautiful cut which represents a Penitent,

* I know nothing authentic of the history of this picture. Hirt, in his *Kunstbemerkungen*, &c. s. 24, states that it is the same picture which Dürer painted for Frederic the Wise. According to other accounts, (see Heller as above, s. 253,) this latter picture passed from its destined place at Wittenberg to the gallery of the Emperor Rudolph II. at Prague, and afterwards to Vienna, where however it is no longer to be found. It is said also to have borne the date 1504. It is easily possible, however, that the date on the Florence picture, if it really be the same, may have been read 1509 by mistake, since the form of the 9 on it approaches somewhat to that of a 4. It is nearly the same figure as the 9 in the Bearing the Cross, in the series of wood-cuts of the smaller Passion.

kneeling before the altar, and scourging himself on his naked back; and the second, that in which Death seizes upon an armed warrior.

- 24 In 1511, Dürer published three great series of woodcuts, some of which, as shown by their dates, had been executed in the two preceding years. These were the greater and the lesser Passion of Christ: and the Life of the Virgin. They are some of the best of Dürer's works which have come down to us; in them we find, almost more than in any others, intimations of a lively feeling for beauty and simple dignity, whilst the fantastic features of his style, and the homeliness of his conception, are less offensively prominent. We can take but a rapid glance at a few of the cuts of this rich series.

The Great Passion.—The title-page represents Christ sitting naked on a stone, with the crown of thorns, whilst one of the soldiers thrusts into his hand the reed. The form of Christ is most noble, full, and beautiful; the soldier, in the costume of the middle ages, is fierce and scornful, but also a finely formed and well-developed figure. Christ wrings his hands, and turns his majestic head, full of divine compassion, towards the spectator—for, as a frontispiece, this representation has here a symbolical meaning: it is not the mockery of Christ, as an event of history, but the lasting reproach cast upon the Saviour by sinners; hence the stigmata on the hands and feet are already marked*. The Bearing of the Cross is a composition

* [The true explanation of which are called "anachronisms" in old pictures is often similar to that here given.—ED.]

with numerous figures thickly grouped, yet conveying the most perfect view of the subject, and the clearest development of the action. In the middle, the Saviour sinks on his knee under the weight of the cross ; on the right, the executioner, in whose figure there is an ostentatious display of muscular power, drags him up by the rope ; on the left is Veronica, kneeling, with the handkerchief in her hands, and Christ turns to her with an expression of tender love. Behind him is another executioner, who, with savage haste, appears to throw Jesus forward among stones and thistles ; whilst Simon of Cyrene, a benevolent old man, is in the act of taking the weight of the cross from his shoulders. Further back, on one side, are the centurion and soldiers, and on the other, the Virgin and the friends of Jesus ; behind them, the Thieves are being led through the city-gate. The composition bears a similarity, not to be mistaken, to Raphael's Bearing the Cross, (Lo Spasimo di Sicilia,) and though in this latter work we acknowledge the hand of a more matured artist, yet, in single parts, the comparison is certainly favourable to the older German composition. The figure of Christ, particularly, is more important, more dignified, and more decidedly the central point of interest in the action. Christ's Descent into Hell displays the wildest fancy in the figures of the demons, perfect majesty in that of the Redeemer, and excellent drawing of the naked in the figures of those released. The Body of Christ taken down from the Cross, and mourned over by his followers, is a composition which may unhesitatingly be placed by the side of the most profound works of

the great Italian masters. The most perfect grouping is made consistent with the greatest simplicity of design; and, however indifferently the engraver has executed his part, the very varied expression of the single figures, and the peculiar grace of the lines and movements, cannot be concealed. When we look at such works, we easily comprehend why the later Italians valued Dürer's compositions so highly, and how it was that a translation of them as it were into Italian was so much desired.

The Lesser Passion.—Of this series, the most beautiful compositions are—Christ taking leave of his Mother; distinguished by the dignity and beauty of the drapery—Christ washing the Feet of his Disciples; remarkable for the excellent and simple arrangement of a great number of figures in a small space, whilst the principal group in the foreground is very beautiful and full of feeling. Christ praying on the Mount of Olives, is extremely simple, but with the highest dignity and beauty, it is full of the most profound and tender feeling. Christ appearing to his Mother in her chamber, and to Mary Magdalene as the gardener, after his resurrection, are both, (the latter particularly,) compositions of peculiar grace and simple beauty.

The Life of the Virgin:—the leading character of the last-mentioned works is grand and tragic; that of this series is graceful and pleasing. In these we are introduced into the more tender relations of family life, where the master shows a refinement of amiable feeling in which he has few equals. It appears almost superfluous to enter into the details of a work so well known,

but we shall briefly notice a few compositions of particular beauty. The Golden Gate—Joachim and Anna support one another, after their mournful separation, with the expectation of a joyful futurity—the former is a mild-looking, aged man—Anna, full of womanly softness and resignation. In the background, the steward and other servants of Joachim, who had come to welcome their lord, are engaged in talking of the event. The Birth of the Virgin—a composition of the most attractive *naïveté*. The scene is the lying-in chamber of a Nuremberg house, with a numerous company of women and maidens, which offers an interesting comparison with Florentine life, in similar scenes, by Ghirlandajo and others*. The Circumcision:—this subject, frequently so disagreeable, and bordering on the absurd, even in the hands of great masters, here offers a pleasing representation of a characteristic national custom. Numerous as are the figures in this composition, nothing is superfluous. Each seems necessarily and individually interested in the action, and the whole is formed into simple and natural groups. The Flight into Egypt:—in contrast to the Circumcision, the space is here skilfully filled up with few figures; the pleasant aspect of a thick and fruitful wood, through which the Holy Family are journeying, adds to the charm of this attractive subject. The Repose in Egypt:—a court, with a dwelling built into the ruins of an ancient

* [As, for instance, in the frescoes of the Capella Sassetti, in the Church of St.^a. Trinità; and in the Choir of St.^a. Maria Novella, at Florence; see vol. i. p. 122. Rumohr, *It. Forsch.* 11, ss. 280—284.—ED.]

palace; the Virgin, with a spindle, sits beside the cradle—beautiful angels worship at her side; Joseph is employed in carpenter's work, with a number of little angels, who, in merry sport, assist him in his labour. This is a scene of the most graceful repose and undisturbed serenity. The Death of the Virgin:—perfect composition, together with a simple division of the principal groups—fine forms, and indications of the deepest feeling, in the solemn exercise of holy rites, combine to place this design very high amongst the works of Dürer. It has frequently been copied in colours by his followers, and in many galleries pictures of this kind bear Dürer's name.

- 25 There are also some other woodcuts of Dürer's inscribed with the date 1511, such as the well-known and grand composition of the Trinity, several Holy Families, and others.
- 26 Between the years 1507 and 1513, but principally in 1512, was executed the great series of small copper-plates, which contain a third representation of the Passion of Christ. Among these are many of much merit, the more interesting, as the delicate execution of the master's own hand is visible throughout.* In order not to weary the reader, I shall refrain from going into the details of single plates.
- 27 To this fruitful time (1511) belongs also one of Dürer's most celebrated paintings, the Trinity, surrounded by the saints and the spirits of the blessed. It was painted for a church in Nuremberg, whence, like many of his works, it was removed to Prague; at present it is in the Belvedere at Vienna. Above, in

the centre of the picture, are seen God the Father, who holds the Saviour in his arms, and the Dove of the Holy Spirit; some angels spread out the priestly mantle of the Almighty, whilst others hover near, with the instruments of Christ's passion. On the left hand, a little lower down, is a choir of females, with the Virgin at their head; on the right are the male saints with St. John the Baptist. Below all these kneel a host of the blessed, of all ranks and nations, extending over the whole of this part of the picture. Underneath the whole is a beautiful landscape, and, in a corner of the picture, the artist himself, richly clothed in a fur mantle. There is a tablet at his feet, with the words "*Albertus Dürer Noricus faciebat anno a Virginis partu, 1511.*" The execution here also is masterly and of exceeding delicacy, but again with the same glazing of the colours. The cast of the drapery is in general grand; the figures in the Trinity are dignified and not without beauty. In other parts the picture is deficient in loftiness of conception, and a few only of the other heads, that of David, for instance, can be called beautiful. In the greater number, even in the figures of the saints, we again find a fantastic feeling of common life, bordering on caricature. It is evident, that at the time when Dürer designedly entered upon the execution of individual minutiae, he did not strive to purify the earthly form of man from its defects and accidents, but rather assigned a value of its own to strict individuality of character, with all its narrowness and imperfection—that he sought to give it elevation by a sort of miracle (for what else can we call the phantasmagoric play of his colour?) rather than to impart to it a higher dignity

by the intrinsic significance of its form. It may be assumed, beyond doubt, that he held in particular esteem those pictures into which he introduced his own portrait.

- 28 There is in the Belvedere a picture, of the following year (1512), of the Virgin, who holds the Child naked in her arms. She has a veil over her head, and a blue drapery. Her face is indeed of the form usual in Dürer, but of a soft and maidenly character; the Child is beautiful—the countenance particularly so. It is painted with exceeding delicacy of finish, but, unfortunately, with grayish shadows in the flesh.

A series of Dürer's paintings, to which there is no precise date, may be mentioned here, since the greater number of them must belong to the middle period of the artist's career—

- 29 The Virgin with the Child, in the Gallery of the Uffizj, at Florence;—it hangs in an unfavourable place for close examination, but we can distinguish the beautiful and modest countenance of the Mother of God.
- 30 The Virgin, St. Anne, and the sleeping Infant, in the Schleissheim Gallery also hangs unfavourably; the conception has no particular depth, the execution appears clever.
- 31 A Mater Dolorosa, in the same collection, standing with folded hands, is beautiful, simple and dignified*.
- 32 An Ecce Homo, in the chapel of St. Maurice, at Nuremberg†;—a half-figure, wringing the hands before

* [No. 153 (Cabinets), Pinacothek.—ED.]

† [This is probably No. 102, pronounced by Waagen to be a decided copy by George Fischer, "a careful but spiritless imitator of Dürer," Waagen, *k. u. k. in Deutschland*, i. 192.—ED.]

the breast—is very soft, and perfectly modelled, the hair is very delicately painted. The form of both head and body wants, however, elevation of character.

An altar-piece with wings, in the Schleissheim Gallery, painted at the request of the Baumgartner family, for St. Catherine's Church, at Nuremberg, was brought to Munich, in the beginning of the seventeenth century, by the Elector Maximilian I*. The subject of the middle picture is the Birth of Christ; the Child is in the centre, surrounded by five little angels, whilst the Virgin and Joseph kneel at the side;—as a whole, the picture is clever, but it still wants depth and fine feeling. The wings contain portraits of the two donors, under the form of St. George and St. Eustace; that is, as knights in steel armour, and red surcoats. One is a highly interesting figure, though rather fantastic in attitude; his countenance has much character, well developed, and expressing at once decision and resignation. The thin figure who stands beside his horse, reminds us of the knight in the print of "The Knight, Death, and the Devil," and the defile and castle from that design are also repeated in the background. The man on the second wing is stouter, and less poetic. The painting of both is peculiarly free.

The Body of Christ taken down from the Cross and mourned by his followers, is in the Chapel of St. Maurice, at Nuremberg†. It was originally ordered by the

* [The wings of this picture are now Nos. 1 and 3, and the centre No. 72, in the Catalogue of the Pinacothek.—ED.]

† [Compare Waagen, *k. u. k. in Deutschland*, i. s. 186, and for the copy, s. 234. Waagen holds this picture to have been painted between 1515 and 1518.—ED.]

family of Holzschuher for the Church of St. Sebald; it then came into the possession of the Peller family, and at a later period into the Boisserée Gallery. The composition consists of numerous figures—beautifully arranged, particularly the dead body, the drawing of which, though stiff, is of a fine character. In this picture, again, that peculiar brilliancy of colouring prevails, but the flesh is much painted over. There is no great depth of expression in the heads; the back-
 35 ground is a rich mountain landscape. A repetition of this picture, which is in the original place in St. Sebald, is undoubtedly an old, but not worthless copy; the colouring, particularly in the body of Christ, is, how-
 36 ever, much dryer. The portraits of the Emperors, Charlemagne and Sigismund, in the castle at Nuremberg, are two powerful and dignified figures, executed with Dürer's forcible outline and free painting; they have, unfortunately, suffered considerably, and are
 37 much painted over*. Hercules attacking the Harpies, in the same collection—a fine, clever, powerfully-drawn figure, but unfortunately executed only in distemper—is now much injured and painted over.

38 A portrait, in distemper, of a scholar, in the Schleissheim Gallery, is a clever picture†.

Some engravings, which our historical survey now

* [Waagen (*Deutschland*, i. s. 202) states, that there is no doubt of the originality of these pictures, and he also denies that they have been repainted, though they require careful restoration.—Ed.]

† [Probably No. 51, Pinacothek. It is said to be the portrait of James Fugger.—Ed.]

leads us to notice, are more interesting than the greater part of the pictures just described.

The first of these is the celebrated print of *The Knight, 39* Death, and the Devil, inscribed with the date 1513*. I believe that I do not exaggerate, when I name this print as the most important work which the fantastic spirit of German Art has ever produced. Imagination, without the aid of reference or symbol, forms the real groundwork of this wonderful poem; but, at the same time, she meets us as subdued and restrained by a higher power, that of the manly will, and consequently is represented in her true relation. We see a solitary Knight, riding through a dark glen: two Demons rise up before him, the most fearful which the human breast can conceive—the personification of thoughts at which the boldest cheek grows pale—the horrible figure of Death on the lame horse, and the bewildering apparition of the Devil. But the Knight, prepared for combat wherever resistance can avail, with a countenance on which Time has imprinted his furrows, and to which care and self-denial have imparted an expression of deep and unconquerable determination, looks steadily on the path which he has

* [The author's praise of this print is by no means exaggerated; its execution, wonderful as that is, is its least merit. The conception may, perhaps, be described as a condensed expression of the spirit of "Pilgrim's Progress," marked, not with the character of the English puritans of the 17th century, but with the feeling of Germany at the time—of such men as Luther and the Frundsbergs. With reference to Sikkingen it is scarcely necessary to refer the reader to Ranke's History of the Reformation, and Goëthe's Goetz von Berlichingen. I do not feel sure that the author has given the right view of Dürer's intention in the next engraving to which he refers, the Melancholy.—ED.]

chosen, and allows these creations of a delusive dream to sink again into their visionary kingdom. It is probable, from the letter S annexed to the date, that Dürer in the person of the Knight has given a portrait of Franz von Sikkingen, but this circumstance takes nothing from the general meaning of the composition. In this view, however, the work must be considered as a testimony in honour of that valiant knight, and not, as has been said, an allegory referring to the obstinate wickedness laid to his charge. By others the design is named the "Christian Knight," but this name is not very applicable, as there is no special reference in any part to the exercise of the Christian religion. The masterly execution of the engraving is well known.

- 40 Several excellent prints were also executed by Dürer, in the year 1514. Of these we may first name his "*Melancholy*," a purely allegorical design, and one consequently of less interest than the preceding, but still conceived with so much fancy as to invest this unpromising subject with a peculiar charm. It is impossible to express the spirit which pores and broods over mystical and ill-defined thoughts with greater force, than is done in the powerful female form crouching in the foreground; the confused mass of objects and instruments spread around her, serves to enhance this impression of whimsical and ill-directed efforts.
- 41 A perfect contrast to the *Melancholy* is to be found in its contemporary print of St. Jerome in his study. There, too, we see the figure of a man sunk in deep thought, and a chamber filled with various apparatus. The whole is arranged with the most ingenious fancy, but per-

vaded by a serenity and grace which keep aloof all the dreams and visionary forms created by the imagination, and which bring before us the simple reality of homely life in its most pleasing form. Gerard Dow, the most feeling of the Dutch genre-painters, has produced nothing so pleasing and touching as this print, which, even in the most trifling accessories, bears the impress of a high and gentle nature.

During the twenty succeeding years Dürer engraved 42 various copper-plates of Madonnas and Apostles, among which occur additional examples of dignity and fine feeling.

Dürer's largest woodcut is inscribed with the year 43 1515; it is the Triumphal Arch of the Emperor Maximilian; a strange rambling work with an endless variety of historical representations, portraits, and fanciful ornaments. No effect of a work of art, properly so called, is to be expected from it as a whole, and the less so, since the architecture which connects the parts, and separates them into divisions, is much cramped by the portion appropriated to the figures; still altogether it is not deficient in meaning, or in the relation of the several parts to each other. To the architectural details the artist has given the most grotesque and fantastic forms, yet they are often composed with singular ingenuity and skill; this applies particularly to the principal columns, which are arranged in pairs; their composition is remarkable throughout for its strict consistency and its reference to the office assigned to them; they have not the weight of a continuous entablature to support, but in reality each pair only sustains isolated niches, which contain

statues. The ornaments, taken singly, are very tasteful, and drawn with much force and spirit; the series of portraits which represent the predecessors and ancestors of the emperor, from Julius Cæsar and the Merovingian Clodovic, with all his kindred, is very remarkable for the extraordinary variety and character of the heads, which the artist, having no existing originals to work from, was obliged himself to invent. The historical representations relate to the most brilliant events of the Emperor's life, but in them we trace the hand of the imperial historiographer who arranged, rather than that of the artist who executed them*. Very few of these compositions are remarkable for the qualities which we look for in works of art, yet there are parts, particularly where the action consists of few figures, which are very striking. The whole work proves, in a brilliant manner, the singular versatility of this master's powers.

- 44 In the year 1515, Dürer executed also the celebrated borders for the Prayer-book of the Emperor Maximilian, at present in the Royal Library at Munich. In these spirited pen and ink drawings, the fancy of the artist revels in perfect liberty, sometimes serious and dignified, sometimes gracefully playful, sometimes humorous and gay. Here his task was not to represent a given subject of particular depth of meaning, but merely to fill up tastefully an allotted space, and if he does not always seem to keep in mind the full meaning of the text which he has adorned with his arabesques, still the play of fancy is neither whimsical nor extravagant; the

* Lithographed by Strixner, 1808.—“Albrecht Dürer's christlich mythologische Handzeichnungen.”

humour never degenerates into vulgarity, (as is often the case in this kind of ornament,) and the combined effect makes so pleasing an impression on the spectator, that criticism is content to be silent.

Two of Dürer's pictures in the Florentine Gallery of 45 the Uffizj, which represent the Apostles Philip and James, bear the date of 1516; they were gifts from the Emperor Ferdinand III., in the middle of the seventeenth century, to the Duke of Tuscany. Both are painted in distemper and powerfully modelled; the character is forcible and energetic.

Of the same year is the portrait of Dürer's master, 46 Wohlgemuth, in the Schleissheim Gallery*—a strangely sharp, bony, and severe countenance.

The fantastic composition, consisting of four wood-cuts 47 of a pillar on which a Satyr is seated, was executed in 1517. In 1518, the charming wood-cut of the Virgin 48 as the Queen of Heaven, surrounded by Angels.

A Lucretia, the size of life, in the Schleissheim Collec- 49 tion, is merely a spiritless and insipid academic figure†; but of the same year is the celebrated picture in the 50 gallery of Count Fries, at Vienna, which represents the death of the Virgin. The head of the Virgin herself is a portrait of Mary of Burgundy, first wife of the Emperor Maximilian, and among the surrounding figures, are the portraits of the Emperor, his son, and several distinguished contemporaries. The painting is much praised for force of colour and beauty of drawing‡. The author cannot speak of it from his own knowledge.

* [No. 139 (Cabinets), Pinacothek.—ED.]

† [No. 93. Pinacothek.—ED.]

‡ Compare Heller, as above, s. 261.

51 In the year 1519, Dürer executed a portrait of the Emperor Maximilian, a half-length, with a pomegranate, (the symbol of the emperor) in the left hand; it is in the Gallery of the Belvedere, in Vienna, but is not particularly remarkable.

52 In the year 1520—21, Dürer undertook a journey to the Netherlands. His journal is still preserved, and tells us of the great honours with which he was received there by the native artists. He appears at this time as a man conscious of his long and ardent labours, and anxious to derive from those labours only such advantages as every honourable man must wish to enjoy. This journey, however, it appears, must have exercised an important influence on his tendency in art, and perhaps opened his eyes to the peculiarity of his manner*. There are at least changes in the feeling and treatment visible in his later works, and Melancthon tells us from Dürer's own confession, that the beauty of nature had not unfolded itself to him until a late period; that he had then only learned that simplicity is the greatest charm of art; that he sighed over the motley pictures of his early days, and mourned that he could no longer hope to emulate the great prototype—Nature †.

* [Compare Fr. Schlegel, Werke Wien, 1823, vi. s. 178.—ED.]

† *Memini virum excellentem ingenio et virtute Albertum Durerum pictorem dicere, se juvenem floridas et maxime varias picturas amasse, seque admiratorem suorum operum valde lætatum esse, contemplantem hanc varietatem in suâ aliquâ picturâ. Postea se senem coepisse intueri Naturam, et illius nativam faciem intueri conatum esse, eamque simplicitatem tunc intellexisse summum artis decus esse. Quam cum non prorsus adsequi posset, dicebat se jam non esse admiratorem operum suorum ut olim, sed sæpe gemere intuentem suas tabulas, et cogitantem de infirmitate sua. Etc. (Epistolæ Ph. Melancthonis, etc. Ep. 47, p. 42 E. apud Epist. D.*

In the Gallery of the Belvedere, in Vienna, is a singular picture of Dürer's, of the year 1520, which differs in a striking manner from the rest of his works; in execution and conception it bears a likeness not to be mistaken, to the works of the artists of the Low Countries of that period, particularly to those of Schoreel. It was probably executed whilst he was on the journey, under the influence of the new objects around him. The subject is the Virgin, a half-length figure in a fur mantle—the Child, naked, with a string of amber round his neck, is on her lap—on the green table before her lies a cut lemon. The head of the Virgin is particularly soft and mild—the Child is not remarkably beautiful.

In 1522, Dürer published the series of woodcuts which form the Triumphal Car of the Emperor Maximilian. The allegory is rather poor, and the elaborate ornaments of the car are whimsical and even tasteless; on the other hand the allegorical female figures, despite their heaviness, and the disagreeable crumpled appearance of the drapery, (which last may partly indeed be the fault of the engraver,) display motives of extraordinary beauty, such as might have proceeded from the graceful simplicity of Raphael. This circumstance also must not be overlooked with reference to the change in the tendency of Dürer's feeling in his later time.

Erasmi Roter. et Ph. Melanch. Londini, 1642, fol.) Füssli (Allg. Künstler Lexicon, II, s. 307) who first drew my attention to this passage, speaks not of "*Nature*" as that to which Dürer turned late in life, but of the "*Statue*." This must depend on a different reading; the words *naturam* and *statuam* might easily be confounded, and by the latter would be meant the antique. The passage would thus acquire more meaning.

- 55 The two half-length pictures of the Saints Joseph and Joachim, Simeon and Lazarus, in the former Boisserée Collection, are of the year 1523. They formed side-wings* of an altar-piece; parts of the middle picture are preserved at Cologne; the colouring is beautiful, the expression dignified, but they are not essentially
- 56 different from Dürer's earlier works. A Holy Trinity of the same year, in a private collection at Augsburg, is praised for the noble treatment of the subject, and its admirable execution †.
- 57 Among the paintings of the Bettendorf Collection at Aix-la Chapelle, Heller mentions a "Farewell of Christ and his Mother," with numerous figures, and the rather indistinct date of 1525. "Dürer," he says, "appears in parts of this excellent painting to have made use of a drawing by Raphael, which was afterwards engraved by Marc Antonio. If this picture (which the author has not seen) be genuine, it furnishes another proof that Dürer, at this advanced time of life, sought to strike into a new path ‡.
- 58 In these twenty years, Dürer engraved in copper those remarkable portraits of his celebrated contemporaries, Cardinal Albert of Brandenburg, the Elector Frederick the Wise, Pirckheimer, Melancthon, Erasmus of Rotterdam, and others, which are distinguished by the most spirited conception of life, as well as by an exe-

* [Nos. 123 and 127 (Cabinets), Pinacothek. They are described in the catalogue as "pictures executed under the influence of the school of the lower Rhine."—ED.]

† Heller, as above, s. 140.

‡ Heller, as above, s. 134.

cution of wonderful delicacy. This was the time at which religious confusion had burst upon Germany, and Nuremberg especially was severely visited by it; consequently the desire for religious works of art may naturally have decreased. It is probable, however, that Dürer, whose mind had imbibed the new doctrine with the deepest devotion, may have laboured with more satisfaction in the province of every-day life, than in many of the subjects which painting previously treated. We are indebted, at any rate, to these circumstances, for a series of most admirable works, which without them would probably never have been called into existence.

Two excellent portraits in oil exist, of the year 1526. 59 One in the Gallery of the Belvedere, at Vienna, represents a citizen of Nuremberg, John Kleeberger; it is a pale manly head, with large black eyes, altogether of a peculiar beauty; the nose only is rather small; the shadows are unfortunately of a strong gray tone. The second is 60 in the possession of the Holzschuher family in Nuremberg, and represents one of their ancestors, Jerome Holzschuher, painted at the age of fifty-seven. The expression of this head is very fine and dignified; the eyes are brilliant, and notwithstanding the white hair the whole appears to possess the vigour of youth; strictly speaking, this picture is painted in Dürer's thin glazed manner, but it is extraordinarily well executed*. It combines the

* [The portrait of Holzschuher is still preserved in the original wooden case, with the "armes parlantes" of the family (a wooden shoe) painted on the outside: it is a most exquisite picture, and has lately been well engraved by Wagner. Waagen, k. u. k. in Deutsch-

most perfect modelling with the freest handling of the colours; and is certainly the most beautiful of all this master's portraits, since it plainly shows how well he could seize nature in her happiest moments, and represent her with irresistible power.

- 61 The same year, 1526, was also distinguished by the two pictures, corresponding to each other, of the four Apostles, John and Peter, Mark and Paul; the figures are the size of life*. This, which is Dürer's grandest work, and the last of importance executed by him, is now in the Munich Gallery. We know with certainty, that it was presented by Dürer himself to the council of his native city, in remembrance of his career as an artist, and at the same time as conveying to his fellow-citizens an earnest and lasting exhortation suited to that stormy period. In the 17th century, however, the pictures were allowed to pass into the hands of the Elector Maximilian I., of Bavaria. The inscriptions selected by Dürer himself, might have given offence to a Catholic prince, and were therefore cut off and joined to the admirable copies by Vischer which were to indemnify the city of
- 62 Nuremberg for the loss of the originals; these copies are still in the castle of Nuremberg†.

land, i. s. 126, mentions a fine portrait by Dürer, also painted in 1526, of Jacob Müffel, burgomaster of Nuremberg, and one of the artist's friends. It is now in the collection of Count Schönborn, at Pommersfelden. An old and good copy is in the collection of Herr Merkel, at Nuremberg. See s. 291.—Ed.]

* Heller, as above, s. 205.

† [The originals are Nos. 71 and 76 in the Pinacothek. Waagen does not appear to admit the great excellence of the copies, which he says have all the characteristic defects of copies. The originals were taken from Nuremberg in 1627. See Waagen, k. u. k. in Deutsch-

These pictures are the fruit of the deepest thought which then stirred the mind of Dürer, and are executed with overpowering force. Finished as they are, they form the first complete work of art produced by Protestantism. As the inscription taken from the Gospels and Epistles of the Apostles contains pressing warnings not to swerve from the word of God, nor to believe in the doctrines of false prophets, so the figures themselves represent the steadfast and faithful guardians of that holy Scripture which they bear in their hands. There is also an old tradition handed down from Dürer's own times*, that these figures represent the four temperaments. This notion is confirmed by the paintings themselves; and though at first sight it may appear to rest on a mere accidental combination, it serves, in truth, to carry out more completely the artist's thought, and gives to the figures themselves greater individuality. It shows how every quality of the human mind may be called into the service of the divine word. Thus, in the first picture, we see the whole force of the mind absorbed in contemplation, and we are taught that true watchfulness in behalf of the Scripture must begin by devotion to its study. John stands in front, the open book in his hand; his high forehead and his whole countenance bear the impress of earnest and deep thought: this is the melancholic

land, i. s. 204. Compare Ranke's *History of the Reformation*, Transl. ii. p. 96.—ED.]

* Neudörffer (*Nachrichten von den vornehmsten Künstlern Nürnbergs*, Nürnberg. 1828) in the notices on Dürer.

temperament, which does not shrink from the most profound inquiry. Behind him, Peter bends over the book, and gazes earnestly at its contents—a hoary head, full of meditative repose. This figure represents the phlegmatic temperament, which reviews its own thoughts in tranquil reflection. The second picture shows the outward operation of the conviction thus attained, and its relation to daily life. Mark, in the background, is the man of sanguine temperament; he looks boldly round, and appears to speak to his hearers with animation, earnestly urging them to share those advantages which he has himself derived from the holy Scriptures. Paul, on the contrary, in the foreground, holds the book and sword in his hands; he looks angrily and severely over his shoulder, ready to defend the word, and to annihilate the blasphemer with the sword of God's power. He is the representative of the choleric temperament. Then what masterly finish there is in the execution! such as is only suited to a subject of such sublime meaning. What dignity and sublimity pervade these heads of such varied character! What simplicity and majesty in the lines of the drapery! what sublime and statue-like repose in their movements! Here we no longer find any disturbing element: there are no small angular breaks in the folds, no arbitrary or fantastic features in the countenance, or even in the fall of the hair. The colouring, too, is very perfect; true to Nature in its power and warmth. There is scarcely any trace of the bright glazing, or of those sharply-defined forms, but everywhere a free, pure impasto. Well might the

artist now close his eyes — he had in this picture attained the summit of Art—here he stands side by side with the greatest masters known in history*.

Albert Dürer died in 1528. I know of no important 63 work of a later date than that just described. His portrait, in a wood-cut of the year 1527, represents him earnest and serious in demeanour, as would naturally follow from his advancing age, and the pressure of eventful times. His head is no longer adorned with those richly flowing locks, on which, in his earlier days, he had set so high a value, as we learn from his pictures and from jests still recorded of him. That excellence to which he had raised German Art in his last master-work, passed away with him, and centuries saw no sign of its revival†.

* Among the drawings in the collection of the Archduke Charles of Austria, there is a study of drapery for the figure of Paul, executed so early as 1523. This and three other finely draped figures in the same collection, and of the same year, are beautifully executed. Hence it is evident, that directly after the journey to the Netherlands, Dürer endeavoured to lay aside his capricious style in the cast of his drapery, and was eager to adopt a more grand and noble one, grounded upon the study of Nature.

† It will strike the reader that I have in the above list omitted many pictures in the galleries referred to, which bear the name of Dürer. We cannot always trust names: the large picture of Christ bearing the Cross, for instance, at Munich, does not show the hand of Dürer, either in expression or technical execution: it is a weak modern picture, in which one or two folds of drapery alone remind us of the great manner of the pretended master. As a general rule the presumption is against all that bears Dürer's name in Italian galleries.—[This Christ bearing the Cross is now No. 17, (Pinacothek,) in the present catalogue of which a note is added, stating that the picture in question has been by some persons

1 § XXVIII. The scholars and followers of Dürer imbibed, as was often the case in other schools, the external characteristics of his manner, particularly the peculiar motives of his drawing, without in general catching the profound spirit of their master. But even among them the fantastic principle of Art was carried out with wonderful success in particular instances. Most of these artists, like Dürer himself, are known both as painters and engravers, and many of their designs exist also in wood-cuts*.

One of the most pleasing of Dürer's scholars is *Hans von Kulmbach* (properly Hans Wagner) who came to him from the school of Jacob Walch. In him also

attributed to John Fischer, an imitator of Dürer. I have already spoken of the pictures of Charlemagne and the Emperor Sigismund, in the Chapel of St. Maurice, at Nuremberg. The name of Albert Dürer is a sort of generic attribute of all old Flemish and German pictures in Spain, where, however, there are some genuine ones (see Ford's Handbook, p. 764, 769). In this country it is right to refer more especially to the beautiful picture in Her Majesty's private collection. Waagen (England, ii. s. 487,) attributes to him a picture at Burleigh, which bears the name of Herri de Bles. See Mrs. Jameson, No. 42.—Ed.]

* [The author, in his preface, has supplied the omission in this place of the name of *Nicolas Glockenthon*, a miniature painter of Nuremberg. He refers to the Missal executed by him which is preserved at Aschaffenburg, formerly the summer residence of the electors of Mayence. Waagen (k. u. k. in Deutschland, i. s. 382) gives the following account of the artist and his work:—

“In what relates to its embellishments this Missal is one of the richest monuments of the kind that I know, and affords us, by the following inscription at the end, what is rather rare, exact information as to the artist who executed it, and the time of its completion,—

‘Ich Nicklas Glockendon Zu Nurenberg
Hab Disses Bhuch Illuminist und
Vollent. in . Jar. 1524.’

a fanciful element prevailed, particularly in the expression of the heads; but it generally appears in a noble and grand form. There is much that is merely mechanical in the technical execution of his pictures: thus he fails entirely in marking variety of material.

Among his numerous paintings preserved in Nuremberg are two remarkable panels in the Chapel of St. Maurice—side pieces, with figures of saints,—one of which, especially, is very grand. In St. Sebald's, also, there is a very remarkable large painting, executed by Hans von Kulmbach, after a drawing of Dürer*. It consists of three panels; in the middle

This Nicolas Glockenthon is a member of a very numerous family of artists belonging to Nuremberg, and seems to me, like his father before him, to have occupied himself with miniature painting only. Such artists were, in the 16th century, called 'Illuminators,' to distinguish them from painters. Glockenthon's principal excellence consists in the variety and completeness of his technical skill, as shown in the subjects themselves, and in the ornamental margins. The drawing of the figures is often defective, and his power of invention does not appear to have been his strong point, for most of the thoughts are borrowed from prints and woodcuts of Dürer, Kranach, and other masters. It must be admitted, however, that some of the subjects show that he was not wanting, when needful, in a certain power of imagination. He is especially excellent in the way in which his landscape backgrounds are carried out."

Then follows a more detailed description of the Missal, and of a prayer-book in the same library. It appears from Kugler's preface that there was also a less celebrated brother of this master's, *Alexander Glockenthon* by name.—ED.]

* [Compare Waagen, k. u. k. in Deutschland, i. ss. 185, 188, 231, who, notwithstanding Sandrart's assertion that he possessed Dürer's drawing, seems to hold the composition of the picture in St. Sebald to be that of v. Kulmbach himself. He speaks very highly of it and considers it to be the chef-d'œuvre of the master.—ED.]

one is the Virgin on a Throne, with the Child, and Angels bearing musical instruments—St. Catherine and St. Barbara stand beside them—other saints, and the kneeling figure of the donor, Lorenzo Tucher, are on the side pictures. It is a beautiful work, but rather more dry in the colouring than others by this master.

4 In the Schleissheim Gallery there are several paintings by H. v. Kulmbach, of beautiful and brilliant effect, with
5 very excellent single parts*. In the Städel Institution, at Frankfort, there is a good altar-piece by the same master; and in the Monastery of Heilsbronn, between Ans-
6 pach and Nuremberg, there are some pleasing figures of saints from his hand.

7 *Heinrich Aldegrever* is, on the whole, a less important master; but a Last Judgment by him, in the Berlin Gallery, well deserves notice. The upper group of Christ with the Virgin and John the Baptist, is very grand; their draperies are agitated by the storm of the Last Day. The Angels with the trumpets, and the fantastic figures of the Demons among the damned are excellent. The host of naked figures of the dead who have risen are certainly very drily painted, yet there is something striking in their solemn measured movements: the saints in the foreground also are dignified figures.
8 Other pictures by this master, such, for instance, as those in the Imperial Gallery at Vienna, are often dis-

* [See Nos. 16, 21, 43, 58, Pinacothek. Waagen (Deutschland, ii. s. 129,) mentions a genuine specimen of v. Kulmbach (the Resurrection of Christ) in the possession of Herr Kränner of Ratisbon, and two others in the collection of Herr Abel of Stuttgart (s. 215).—ED.]

agreeably mannered; or, like two little scenes from the History of the Good Samaritan, in the Schleissheim 9 Gallery, treated like illuminated engravings, neat in execution, but unimportant in all that regards feeling*. The same may be said of his small engravings. Two 10 excellent portraits, freely and warmly painted, in the Munich Gallery, are ascribed to Aldegrever†. A clever 11 portrait of a youth, of the same kind, is in the Lichtenstein Gallery, at Vienna.

Numerous pictures, by *Hans Scheuffelin*, are distributed about in various places. He was a clever and dexterous mechanic, who worked himself into the manner of his master, and succeeded as well as can be expected by such means. All that implies a deeper feeling in the conception of a subject he never attained. His dry colouring is well known. Among his paintings 12 preserved in Nuremberg, a St. Bridget, in the Chapel of St. Maurice, appeared to me most to deserve notice ‡: it is prettily and neatly painted, and has some pretension to

* [See Nos. 162, 166 (Cabinets), Pinacothek.—ED.]

† [Nos. 134, 140. (Cabinets), Pinacothek.—ED.]

‡ [Compare Waagen, k. u. k. in Deutschland, i. ss. 180, 189, 191, 198, 214. The last reference is to the picture of Judith, which does not appear to be in the Chapel of St. Maurice, but in the collection attached to the School of Design (Kunstgewerbschule). It certainly seems, from Waagen's account (s. 349), that Scheuffelin's pictures at Nördlingen give a far higher idea of his powers than those preserved elsewhere. The largest work of his now extant is an altar in the old Monastery of Anhausen, near Oettingen, containing sixteen pictures, the centre one of which represents the Coronation of the Virgin. An Adoration of the Lamb, in the collection of Herr Abel, of Stuttgart, is a good specimen of the master. There is a Crucifixion also in the choir of the church at Tübingen. Waagen, Deutschland, ii. ss. 215, 232.—ED.]

- 13 grandeur of style. There is also, in the castle, a mocking of Christ, of the year 1517, an animated picture of very large size, in distemper, and unfortunately injured in
 14 parts. A small picture with numerous figures, also at Nuremberg, representing the History of Judith, reminds us in some respects of Scheuffelin's more gifted fellow-pupil, Altdorfer. I am not acquainted with the pictures
 15 executed by Scheuffelin in his native town, Nördlingen; they are said to display greater originality*.
- 16 In Nördlingen appeared a weak imitator of Scheuffelin and Dürer—*Sebastian Deig* or *Taig*,—as is evident from his pictures in the Chapel of St. Maurice, at Nuremberg, and in the Schleissheim Gallery†.
- 17 *Bartholomew Beham* has but little to interest: his pictures exhibit a wild, mannered and grotesque imitation of Dürer's style. Some of his heads, however, are not deficient in life; as, for instance, in a picture in the Schleissheim Gallery of the year 1530‡, of a Woman restored to Life by the Holy Cross. No
 18 picture of his relation, *Hans Sebald Beham*, is known to the author§. His small engravings are not of much

* Compare the Tübinger Kunstblatt, 1820, No. 17.

† [Deig's pictures at Nördlingen are said to be superior to those at Nuremberg, but they still show him, according to Waagen, as a rough and mechanical imitator of Scheuffelin. See k. u. k. in Deutschland, i. ss. 188. 356.—ED.]

‡ [No. 2, Pinacothek.—ED.]

§ [The author, in the preface to this volume, states that a book of prayers, containing illuminations by Hans Sebald Beham, has been made known as existing at Aschaffenburg. These illuminations are described at greater length by Waagen, k. u. k. in Deutschland, i. s. 387. There are six of them: the composition is simple and full of meaning: the execution like that of the French

importance, but he produced simple and pretty prints from the story of the Prodigal Son.

Albert Altdorfer is, unquestionably, the most important and original of all Dürer's scholars and imitators. He seized the fantastic principle of the time with a poetic feeling at once rich and pleasing, and he developed it so as to attain a perfection in this sort of romantic painting, such as no other artist has ever reached. In general, he knows so well how to give to his representations the peculiar charm of the fabulous, and sets before the spectator what is marvellous in Nature in such fulness, that we willingly give ourselves up to his magic influence, and, stopping short on the way to the highest perfection, we repose with pleasure among these graceful dreams. Altdorfer's principal work is among the pictures of the Schleissheim Gallery *. "It 20 represents the Victory of Alexander the Great over Darius; the costume is that of the artist's own day, as it would be treated in the chivalrous poems of the middle ages—man and horse are sheathed in plate and mail, with

miniature painters. Besides these, however, there is in the Louvre a picture by Hans Sebald Beham, painted for the same person, Albert of Hohenzollern, Archbishop of Mayence. It contains four subjects from the life of David. A description of it will be found in Waagen, k. u. k. in Paris, s. 549.—ED.]

* Fiorillo, Geschichte der zeichnenden Künste in Deutschland, ii. s. 407, f. (if the author is not mistaken from the account of Fried. Schlegel.) [See Fried. Schlegel, Werke, Wien. 1823, vi. s. 166. The picture is No. 169 (Cabinets), Pinacothek. The next picture of Altdorfer's, which is referred to in the text as having formed part of the Schleissheim Collection, does not appear to be included in the Catalogue of the Munich Gallery. The Susanna is No. 138 (Cabinets) of the Pinacothek.—ED.]

surcoats of gold or embroidery; the chanfrons upon the heads of the horses, the glittering lances and stirrups, the variety of the weapons, form altogether a scene of indescribable splendour and richness. There is no blood or other disgusting object—no scattered limbs or distortions deform this picture;—only in the immediate foreground, if we examine very closely, we see under the feet of the charging hosts, and the hoofs of their war-horses, several lines of bodies lying closely together, as in a web, forming as it were a ground-work to this world of war and arms—of dazzling weapons and of still brighter fame and chivalry. It is, in truth, a little world on a few square feet of canvass; the hosts of combatants, who advance on all sides against each other, are innumerable, and the view into the background appears interminable. In the distance is the ocean, with high rocks, and a rugged island between them; ships of war appear in the offing, and a whole fleet of vessels—on the left is the moon sinking,—on the right, the sun rising; both shining through the opening clouds—a clear and striking image of the events represented. The armies are arranged in rank and column, without the strange attitudes, contrasts, and distortions, generally exhibited in so-called battle-pieces. How indeed would this have been possible with such a vast multitude of figures? The whole is in the plain and severe, or it may be the stiff, manner of the old style. At the same time, the character and execution of these little figures is most masterly and profound. And what variety, what expression there is, not merely in the character of the single warriors and knights, but in the hosts themselves! Here

crowds of black archers rush down from the mountain with the rage of a foaming torrent, troop after troop ; on the other side, high upon the rocks in the far distance, a scattered crowd of flying men are turning round in a defile. The point of the greatest interest stands out brilliantly from the centre of the whole,—Alexander and Darius, both in armour of burnished gold : Alexander, on Bucephalus, with his lance in rest, advances far before his men, and presses on the flying Darius, whose charioteer has already fallen on his white horses, and who looks back upon his conqueror with all the despair of a vanquished monarch.” It may moreover be remarked, that the landscape rivals the works of the contemporary Netherlanders (Patenier and others), or rather it surpasses them in truth and grandeur. A rocky mountain in the middle of the picture, with beautiful hanging woods, is particularly good ; above is a castle and a path which leads to it ; at the foot of the mountain, a ruin, illuminated by the setting sun. This ruin is painted with so true a feeling for the beauties of Nature, that a power of such high order would of itself have qualified the artist for the most masterly productions.

A second picture of Altdorfer's, in the Schleissheim 21 Gallery, has also great merit ; it is painted on both sides. In the front are the Virgin and Child : the former is a graceful figure, with noble lines of drapery, and a lovely expression of countenance. The Child stands on her lap, giving the benediction, in a thin transparent dress, and holds a rosary in his hand. Around them are a great choir of angels rejoicing with music, and melting away by degrees into the mist of

glory. The whole group hovers in the clouds over a beautifully rich mountain landscape. On the back of the picture is the Sepulchre of Christ. The figures (Christ appearing to Mary Magdalene) are unimportant, and rather seem to form the accompaniment to the beautiful and fanciful morning landscape, which is seen through the cave, illuminated by the full glow of the sun.

- 22 A third picture by this artist, in the same collection, is inscribed with his monogram, and the date 1526. It represents the history of Susanna. The garden with the bath, on the left, and a mass of varied architecture on the right, make up a rich and fanciful composition, but it is not quite so important as the two preceding
- 23 works. The remainder of Altdorfer's pictures in the Schleissheim Gallery, of historical subjects, are less pleasing, and only excellent in individual features of the landscape background.

- 24 There is a good picture from the hand of this master in the Chapel of St. Maurice, at Nuremberg*. It

* [See Waagen, *k. u. k. in Deutschland*, i. s. 191; who says, "In such pictures as this, with its fanciful conception and its striking effect of light, Altdorfer appears as the Rembrandt of his school." The Crucifixion, mentioned in the text (§ 25), is called by Waagen (s. 216) "an excellent work of this varied and unequal master;" and he also refers to a landscape (s. 218), and says, "In this picture Altdorfer shows himself as the earliest German landscape painter, and far excels his Flemish contemporary, Joachim Patenier, in the truth of his forms, and in the freshness and juiciness of his greens." One of this master's principal works is in the public collection at Augsburg; the subject is the Crucifixion; the date, 1516. Herr Kränner, of Ratisbon, has presented to the "Historischer Verein," in that town, several pictures by Altdorfer, one of which is an altar-piece, with the Adoration of the Shepherds

represents a crowd of people occupied in drawing the body of St. Quirinus out of the water, and, in fact, forms a well-arranged *genre* scene. The thickly-covered banks of the river, are another instance of his happy conception of nature. The light of the setting sun—a golden tint surrounded by a circle of clouds, melting away into shades of red—is full of imagination. A crucifixion of Christ, by Altdorfer, at once pleasing and 25 effective, is preserved in the castle of the same city.

In the Vienna Galleries, particularly in the Imperial 26 Gallery of the Belvedere, there are excellent pictures by Altdorfer; and in the Lichtenstein Gallery is a beautiful Madonna with the Child and Angels, of the year 1511.

The engravings of Altdorfer are not inferior to his paintings in grace and softness.

A master-work of such interest as Altdorfer's Battle of Alexander, naturally produced many imitations. Thus, in the Munich Gallery, there is a painting by 27 *Martin Fesele*, of about 1530, of which the subject is the siege of Rome under Porsenna*. This composition

in the centre. He retains in his own collection three more specimens, among which a landscape, with the date 1507, shows how early Altdorfer cultivated this branch of art. Altdorfer was a citizen of Ratisbon as early as 1511, and filled many important offices in that town. It does not seem probable that he was born, as has been supposed, at Altorf, in Switzerland: it is far more likely that he took his name from a small place near Landshut. Compare Waagen, *Deutschland*, ss. 38, 123, 129.—ED.]

* [No. 155 (Cabinets) Pinacothek. The siege of Alesia, mentioned afterwards in the text, is No. 35 in the Pinacothek. There is a picture of this artist's at Ratisbon. He appears to have been the principal painter at Ingoldstadt, in the first half of the 16th cen-

possesses the same richness, and the figures are as fine and evince as much taste as those in Altdorfer's picture, but it is inferior to the latter work in poetic feeling.

- 28 A second picture of this artist, in the Schleissheim Collection, the taking of Alesia in Gaul by Cæsar, is much less important; and the same may be said of the
29 work of another master of the time, *George Brew*, in the Munich Gallery*. The latter represents the Victory of Scipio over Hannibal at Zama, and is an indifferent imitation of Altdorfer. The composition is extremely crowded, the masses not separated, and the execution in detail hard.

- George Pens*, after being formed in Dürer's school, went to Italy, and entered that of Raphael. There is, consequently, a great difference between his earlier and
30 his later works. In the Imperial Gallery at Vienna, is a Crucifixion by him with small figures, painted with great neatness, and with a graceful softening of
31 the Nuremberg manner. Another Crucifixion in the Augsburg Gallery, an altar-piece with wings, also of his early time, has, on the contrary, much less freedom.
32 A St. Jerome, in the Chapel of St. Maurice at Nuremberg†, is an aged head, full of thought, and cleverly

tury. It may be well to observe that his name is given as Melchior in the catalogue of the Pinacothek and by Waagen. In Fiorillo it is John Martin; see *Gesch. der Künste in Deutschland und den vereinigt, Niederl.* ii. s. 403. Waagen, *Deutschland*, ii. s. 124.—ED.]

* [This picture was No. 9 in the old Munich Catalogue (1833.) The name does not appear in the Catalogue of the Pinacothek.—ED.]

† [Compare Waagen, *k. u. k. s. in Deutschland*, i. s. 189, who does not consider this picture as a very good specimen of the master.

painted. Two pictures in the Munich Gallery, in the Italian manner, bear the name of George Pens—Judith, with the head of Holofernes, a half-figure 33 naked, softly modelled, but hard in colouring; and a Venus and Love, somewhat sharp in drawing, and 34 almost Italian in colour.

Pens holds a distinguished place as a portrait 35 painter. In the Castle of Nuremberg, there is a capital picture of this class by him: in the Berlin Museum 36 there are three, equally distinguished by the excellence of their composition, their light warm colouring, and their free pencilling. All these pictures are in the German manner of the artist. No. 1,295 bears the date of 1534: the other two that of 1544 and 1545: their numbers are respectively ii. 71, 72.

Amongst the engravings of Pens, a series of prints 37 from the History of Tobit is remarkable for a beautiful and tender feeling. They combine, very happily and simply, the German homeliness and naïveté of conception, with that higher grace which may be considered as an inheritance from Raphael.

Of the pictures by Pens, mentioned afterwards in the text as being in the Munich Gallery, one only (the Venus and Cupid, No. 95,) appears in the Catalogue of the Pinacothek. Pens's portrait at Nuremberg, is probably that of Sibald Schirmer, now in the School of Design; if so, it is described as one of the best specimens of that master. There is another portrait at Carlsruhe. See Waagen, *Deutschland*, i. s. 204; ii. s. 243. There are portraits by Pens at Windsor and at Hampton Court: the former is a copy from Holbein's picture of Erasmus. George Pens is, according to Bottari, the artist alluded to by Vasari, under the initials G. P., in his *Life of Mark Antonio*.—ED.]

- 38 Little is known of the works of *Jacob Bink*; but in general they bear the traces of the school of Dürer, united with some influence of Italian art*.
- 39 *Mathias Grünewald* is reckoned an excellent imitator of Dürer. A Holy Family† by him, in the Schleissheim Gallery, is a pretty composition, and
- 40 quite justifies this character. A very good and simple picture of his, containing portraits of the Emperor Maximilian and his family, is to be seen in the Royal Gallery at Vienna.
- 41 Two excellent portraits by *Hans Grimmer*, a scholar of Mathias Grünewald, in the Chapel of St. Maurice at Nuremberg‡, differ entirely from the old German manner, and correspond essentially in style with the works of the contemporary Dutch portrait painters.

* Some new information respecting this master is contained in E. A. Hagen's "Beschreibung der domkirche zu Königsberg," etc., 1833, s. 157.

† [No. 87 (Cabinets) Pinacothek. Other pictures of the same master in this collection, are Nos. 63, 68, 69, 70, 75. Waagen, k. u. k. in Deutschland, i. s. 373, refers to the works in the Pinacothek as the best specimens of the painter: he declares he is satisfied that Grünewald was really the master of Lucas Cranach. This is confirmed by what he says in his second volume (s. 215), when speaking of Grünewald's pictures in the possession of Herr Abel of Stuttgart.—Ed.]

‡ Compare Waagen, k. u. k. in Deutschland, i. s. 198, 199, who says, "This master is new to me, but, though with some merits of his own, he is far inferior to his teacher, Matth. Grünewald; the red tone especially is somewhat heavy." The woman's portrait he describes as far superior in conception and execution to that of the man. Another portrait by Grimmer is in the hands of Herr Kränner of Ratisbon. Waagen, ii. s. 130.—Ed.]

§ XXIX. *Hans Burgkmair* (1473—1559) was not a scholar of Dürer's, though nearly connected with him *. The influence of Dürer's manner is evident in his works, yet he is not destitute of original dignity. He has the sharp manner peculiar to the artists of the time, and instances of their fancifulness too may be traced in many of his productions. The numerous pictures 1 ascribed to him in the Castle of Nuremberg, strongly recalled to me the manner of Michael Wohlgemuth. Among the works of Burgkmair, in the Chapel of St. Maurice, which are on the whole unimportant, is an interesting one of year 1510—the Virgin, sitting under 2 a tree, gives a bunch of grapes to the Child. The figures are well grouped and somewhat graceful, but

* [Waagen, k. u. k. in Deutschland, i. s. 180 (comp. ii. ss. 11, 30), speaks thus of Burgkmair: "It is stated, quite erroneously, in the catalogue (i. e. of one of the Nuremberg Collections), that this master was a pupil of A. Dürer, whereas he was only two years younger than that painter, and was himself, with peculiarities of his own, one of the heads of a school, in most essential points of conception, colour, and mode of painting, entirely different from that of Dürer. This was the Swabian school, of which Augsburg was the central point. The year of his death also is erroneously stated, for he died, not in 1517, but, according to the official register at Augsburg, as late as 1559." Compare also Fiorillo, vol. ii. 415. For Burgkmair's pictures at Nuremberg, see Waagen, i. ss. 180, 193, 205, 216, 289. The picture of the Virgin and Child, referred to in the text, will be found described by Waagen, s. 197, whose criticism agrees in the main with that of the author. He says, the whole feeling of the picture, especially the movement of the Virgin's left hand, is not unworthy of Raphael. The tender brownish hue of the flesh, the warm and juicy colouring of the drapery, and the fine execution of the landscape, remind him strongly of the wings of the Ghent altar-piece, by the brothers v. Eyck.—ED.]

the form of the Child is not good. The scene of the picture is a pleasing landscape. One of the productions of this artist in the Schleissheim Gallery has peculiar merit. It is very large, and represents St. John in the Island of Patmos*;—three palms stand in the foreground, and between them is John, in the act of writing, half kneeling, half looking upwards at a vision of the Virgin. Around him is a southern vegetation, and all kinds of animals, such as birds and hares. It reminds us of Altdorfer, and conveys the impression of a sort of enchanted woodland scene. There are other excellent pictures from his hand in the Schleissheim Gallery: particularly the portrait of Dr. Joh. Geiller, of Kaisersburg, of the year 1510—hard and severe, but full of life and character. His portraits of Duke William of Bavaria, and his Wife, in the Munich Gallery†, are also severe and sharp, but simply and carefully painted. The Public Gallery of Augsburg‡, and the Church of St. Anne, also contain good

* [No. 65, Pinacothek.—ED.]

† [Nos. 136 and 150 (Cabinets), Pinacothek.—ED.]

‡ [Some of those in this gallery formed a portion of the series painted with H. Holbein the elder, for the Convent of St. Catherine. (See p. 106, above.) On one of them I find the following memorandum, in a journal of my own, written in 1829 at Augsburg:—"The Burgkmair, dated 1501, is one of those pictures which are truly wonderful. The Virgin and Christ are full of simple majesty; the saints on the shutters have much expression, and the physiognomies are more varied than I should have expected. If the picture marked 1519 is really by him also, and has not been wholly spoilt in cleaning, he must have gone backwards in those eighteen years. Compare Waagen, Deutschland, ii. ss. 28. 33.—ED.]

pictures by Burgkmair: in the east choir of the latter 7 is Christ's Descent into Hell, with most extravagant figures of demons*.

Two scenes from the life of the Virgin by *John 8 Acquila*, in the Imperial Gallery at Vienna, show a decided adoption of Dürer's feeling, with some traces, as it would seem, of the noble simplicity and mildness of Martin Schön.

Another contemporary of Albert Dürer, *Hans Baldung 9 Grün*, who painted in Alsace and the Breisgau, is far less pleasing†. His historical pictures are conceived rather in the Nuremberg style, but are colder and more dry in colouring; and the fanciful features of that school often show themselves only in disagreeable and exaggerated caricature. He is extremely weak in his portraits; many examples are to be found in the Berlin Museum, 10 the Chapel of St. Maurice at Nuremberg, and the Gallery at Schleissheim‡.

* [See Waagen, *Deutschland*, ii. s. 67.—ED.]

† The pictures which decorate the high altar of the Cathedral of Freiburg, in Breisgau, are very important works of H. Baldung Grün. They were executed in 1516, and prove him to have been a considerable master: he should be reckoned, perhaps, as belonging to the upper German school. See § 33. [They are described by Waagen, *Deutschland*, ii. s. 249.—ED.]

‡ [See the portrait, now No. 148 (Cabinets) Pinacothek. For other pictures, Waagen, *k. u. k. in Deutschland*, i. s. 192; ii. ss. 212, 281, 316; at the last page he attributes to this painter a large altar-piece in the library at Colmar, usually ascribed to Albert Dürer.

B. SAXON SCHOOLS.

§ XXX. Parallel to Albert Dürer and his school, stands the school of Saxony, with Lucas Cranach at its head. Little is known of any of the predecessors of this artist; but there are works which (like those belonging to an earlier period, § vii. 4, 5, 9; § xiii. 3,) lead us to infer, that art had diffused itself in Saxony and the neighbouring states to a considerable extent, at the beginning of the sixteenth century.

- 1 The principal altar at the Church of St. Maurice at Halle, appears to belong to the fifteenth century, and is a highly interesting work. It consists of a shrine, with figures cut in wood, and with double side doors, on all of which are painted, within and without, saints the size of life. In the principal lines of the drapery, particularly in the female figures, there is still some trace of the peculiar grandeur and softness which characterize the old German style; in some parts, however, the motives of a later period appear. In the fine and tranquil countenances of the saints, especially in those of the women, in the singular and national shape of the heads, and in the long narrow form of the eyes, we recognize a distinct and very peculiar school. The technical execution is still severe, and the drawing sharp, but the details show an artist of considerable cultivation, and some skill in his modelling.
- 2 The ornaments of the high altar in the Cathedral of Brandenburg are not less pleasing*. It also consists

* Fiorillo, *Gesch. der z. Künste in Deutschland*, ii. s. 193.

of a shrine of the year 1518, with statues of wood, and saints painted on the wing doors. The latter are grand solemn figures, drawn in a noble and dignified style, and executed by a skilful hand, whose every touch is made to tell; the single heads, too, are modelled with great boldness. Some of these heads bear the impress of a serious, deep, reflecting character; whilst in others there breathes the soft mildness so peculiar to the best productions of the German school. Certain of the single figures remind us generally of Albert Dürer's grandeur of line; but in some peculiarities of the detail, particularly the treatment of the stuffs, they recall Lucas Cranach. On this latter account, without reference to the general manner, the pictures have been erroneously ascribed to Cranach*.

The painters of the pictures just mentioned, are 3 unknown. On a third, the master, *John Raphon*, of Eimbeck† has inscribed his name, and the date 1508. It is in the choir of the Cathedral of Halberstadt. On

* Heller, *Leben Lucas Cranachs*, s. 136.

† J. G. Büsching: *Reise durch einige Münster und Kirchen des Nördlichen Deutschlands*, s. 249. Compare Fiorillo, as above, ii. s. 37. [Fiorillo, in the passage referred to in the author's note, speaks of a picture executed in 1499, by Johannes Raphon, for an altar in the Cistercian Monastery of Walkenried, and afterwards removed to Prague in 1631. Kugler has, in his preface to his second volume, supplied some further information respecting works of this master. An altar-piece of the Crucifixion, with saints on the wings, by him, is preserved in the Library of the University of Göttingen. Herr Hausmann, of Hanover, possesses two wings belonging to another picture. Compare Dr. F. G. H. Lucanus "*der Dom zu Halberstadt*," (Halberstadt, 1837,) in which an engraving of the altar-piece at Halberstadt is given.—ED.]

the centre picture is the Crucifixion of Christ; on the inside of the wings the Annunciation, the Offering of the Kings, the Adoration of the Shepherds, and the Presentation in the Temple; on the outside are figures of saints. In its general features, the picture resembles the works of the Nuremberg school: the composition of the middle picture is somewhat overloaded, and the heads are distinguished rather by general power and individuality, than by truth in the expression of the inward feeling of the moment. Another work of the same artist is referred to, as having been executed as early as 1499.

§ XXXI. These and similar efforts are, however, 1 thrown into the shade by the widely extended works of *Lucas Cranach* the elder *, favoured as he was by a long life and happy circumstances. He was born in the year 1472, at Cranach, in the diocese of Bamberg, and died in 1553, at Wittenberg. His family name was *Sunder*, not, as has been erroneously supposed, *Müller*; his second name he took from his birth-place. He entered early into the service of the electoral house of Saxony, and was court painter to the three electoral princes, Frederick the Wise, John the Steadfast, and Frederick the Magnanimous. With the first he made a pilgrimage to the Holy Land in 1493; with the last he shared his five years' imprisonment after the fatal battle of Mühlberg, in 1547, and whiled away the tedium of captivity by his cheerful conversation and the bright pro-

* Joseph Heller, *Lucas Cranach, Leben und Werke*, Bamberg, 1821.

ductions of his art. In 1538 he was appointed Burgo-master of Wittenberg, and thenceforward lived on the most familiar terms with the great reformers of the church, particularly with Luther, whose marriage with Katherine Bora was brought about principally by his assistance.

Cranach, in his works, has much in common with² Dürer, particularly in his simple conception of nature, and in his smooth and somewhat thin, but still powerful colouring. The deep earnestness and grandeur of Dürer is, however, replaced by a simple and childlike serenity, and by a soft grace, bordering almost on bashfulness. In Cranach's hands that imaginative element in art to which we have already alluded, produced some of its most fanciful and attractive results.

His works are extensively dispersed, particularly in the Saxon states*: a few only of the most interesting

* [On Cranach's character as a painter of sacred subjects, compare Fortoul, *de l'Art en Allemagne*, ii. p. 200; Waagen, *k. u. k. in Deutschland*, i. s. 57. The latter author describes at some length the altar-piece in the church of Schneeberg, (a small town in the Erzgebirge, not far from Chemnitz,) and states, that he considers it the *chef d'œuvre* of the elder Cranach, both with regard to its size and its excellence. He then goes on to say:—

“ I have given the subjects of these pictures singly, because they furnish, without doubt, the most detailed and the most successful example of a series of symbols and emblems connected with Protestantism; such as Cranach worked out, with the aid of his friends, Luther and Melancthon. The same subjects are found in part, or in a more condensed form, in other works of Cranach, as in the altar-piece of the church at Weimar, in a picture in the Ducal Gallery at Gotha, and in another in the Council House at Leipzig. Our redemption from original sin by the blood of Christ, is the fundamental idea of the whole; and Lucas Cranach may be properly

3 need be mentioned. First, the large pictures of sacred subjects, principally altar-pieces. A work of Cranach's early time, of a kind not usually to be found, hangs over the altar in the church at Tempelhof, near Berlin. Its date is 1506; the centre piece represents the martyrdom of St. Catherine, and on the wings are single figures of female saints. In power of colouring, it is inferior to the later works of the master, but it is distinguished by the excellence and individual truth of the heads*.

4 At Wittenberg are two important works by Cranach. In the Town Hall there is a large representation of the Ten Commandments, of the year 1516, which on the whole does not equal his later pictures, but attracts us by its energetic colouring, and the carefulness of its execution. The grotesque figures of devils, who attend the transgressors of the commandments, deserve

considered as the church painter of the Reformation. The establishment of altars like that before us (by the Elector John, and his son, John Frederick, in 1539), is the most striking proof how far Luther's doctrine was from banishing pictures from churches as something not befitting the place. We learn, moreover, what Cranach could really do, when he put forth all his strength, as he has done here, on the commission of his sovereign and especial patron. It is clear, also, that from 1530 to 1539 he was at the highest point of his career." See also Ranke's *History of the Reformation*, (translation,) ii. p. 91 and 96. It must not be forgotten that Cranach was one of the two partners who established the first printing-press at Wittenberg.—ED.]

* Since this passage in the text was written, it has been discovered, on cleaning this picture, that it is not a work of Cranach's, but probably a copy or an imitation from that master. The date, 1596, with the inscription "Daniel Fritsch, pinxt." was found on the painting.

notice *. Among the altar-pieces of Cranach, that which 5
 adorns the principal altar of the city church at Witten-
 berg is one of the best. The centre represents the Last
 Supper, and is peculiar in its arrangement, since the
 disciples, with heads of varied character, are seated
 round a circular table. On the right wing is painted
 the sacrament of Baptism, administered by Melancthon,
 in presence of an assistant and three sponsors. A
 group of richly dressed women, as spectators, stand in
 the foreground. A peculiar but pleasing tone of feeling
 pervades the whole. The left wing, representing Con-
 fession, is superior to the former picture. In the
 confessor, we recognize the portrait of Bugenhagen,
 who, with severe dignity, absolves a kneeling penitent,
 (a citizen,) with the key in his right hand, whilst at the
 same time, with the one in his left, he motions back a
 warrior who has drawn near, with a haughty, rather
 than a repentant air, and whose hands are still fettered.
 On the pedestal is a fourth painting with smaller figures:
 in the centre is the image of Christ crucified; on one
 side a pulpit, from which Luther preaches, in front of a
 graceful and simple group of listening maidens, and
 women with children; and deeper in the picture, is as
 fine a group of serious men and youths. This work is at
 once a representation of the most remarkable rites of
 the Protestant Church, and a memorial of the most
 honoured teachers of Holy Writ. Next to the Apostles of
 Dürer, (§ xxvii. 6,) which it by no means equals in exe-

* Schadow, Wittenberg's Denkmäler der Bildnerei, Baukunst,
 und Malerei Wittenb. 1825, (with many illustrations,) s. 94, 105,
 T. 8, 13-16.

cution, it must be regarded as one of the most profound and significant of those works of art which sprung from the new creed.

6 At Meissen, also, there is an excellent altar-piece, over the principal altar in the nave of the cathedral. The centre consists of three divisions; in the uppermost is the Crucifixion of Christ, and underneath, with a symbolical reference to that event, the Sacrifice of Isaac, and the miracle of the Brazen Serpent. The Sacrifice of Isaac is a very grand composition, much more so than is usual with Cranach's works; the donor of the picture, at the side, is also one of his best portraits. On the inside of the wings, in six compartments, is the history of the finding of the Cross; on the outside, are Christ with the crown of thorns, and the Virgin: there are besides two other wings, with the symbols of the Evangelists. These wings, though certainly of great merit, betray, in some respects, the hand of the younger Cranach, who was accustomed to assist his father in his later time, in the execution of important works.

7 A large altar-piece in the city church at Weimar* represents, in the middle, the crucified Saviour, on one side of whom stand John the Baptist, Cranach, and Luther; and on the other is the Redeemer, victorious over death and the devil†. On the wings, are portraits of the family of the Elector, Frederick the Magnanimous. This picture is of the later time of the artist; like the others it is excellent in parts, and distinguished for the

* H. Meyer, Ueber die Altar-Gemälde, von Lucas Cranach, in der Stadtkirche zu Weimar.

† [Compare Fortoul, de l'Art en Allemagne, ii. p. 204.—ED.]

beauty of the portraits, among which, the likeness of Luther is a master-work of the first rank.

Not to weary the reader with an enumeration of 8 similar works, we shall only mention a series, representing the Passion of Christ, in the Picture Gallery of the Royal Palace at Berlin, in which the exaggerated character, already mentioned in other artists of this time, is again visible: they belong to the years 1537 and 1538. The Bearing the Cross is full of life; and the figures of the executioners and spectators have heads of great force, admirably painted: this, and the Scourging of our Lord, are the most remarkable pictures of the series. The three scenes from the Passion of Christ 9 in the Berlin Museum, belong, as it appears, to the same set.

In some smaller pictures of sacred subjects, the graceful taste of Cranach is beautifully shown; but sometimes, though more rarely, he exhibited that tendency to exaggerated character which has been already mentioned. Both elements are united in his picture of the Woman accused of Adultery, in the 10 Chapel of St. Maurice, at Nuremberg*; the expression of

* [This picture, in the Chapel of St. Maurice, Waagen (k. u. k. in Deutschland, i. s. 188) says, is undoubtedly the work, not of the elder, but the younger Cranach. The one mentioned afterwards as belonging to the Schleissheim collection, is now No. 56 in the Pinacothek. Fortoul (ii. 203) treats it as a copy by Fischer: it is stated in the catalogue to have been enlarged by that artist.

It is worth while to mention, that in the Madrid Gallery there are two curious hunting scenes, with portraits of the Elector of Saxony and Charles V., attributed to the elder Cranach: the numbers are 1006 and 1020. See Ford's Hand-book, p. 764.

Christ is most mild and gentle; that of the accusers, on the contrary, rude and bestial. Repetitions of this picture, with slight changes, occur in the galleries of
 11 Schleissheim, the Esterhazy Palace at Vienna, and elsewhere.

The subject of Christ Blessing the Children, which, like the last, was often repeated by Cranach in different
 12 forms, is far more attractive. One of the most beautiful specimens is in the Church of St. Wenceslaus, at Naumburg, which is perhaps unequalled by any other production of the master, in the charms of innocence,
 13 simple grace, and deep feeling*. A second is in St.
 14 Anne's Church in Augsburg; and a third in the possession of the family of Holzhausen at Frankfort: in the last, Luther and his wife are introduced as children. To
 15 this class also belong several small pictures of holy families; one very beautiful one, of the year 1504, is in the Sciarra Palace at Rome, and another is in the possession of Herr Campe, at Nuremberg.

It has been already stated that the general fantastic tendency of the time showed itself in Cranach, with peculiar force and originality, and with all the romantic
 16 colouring of poetic fable. A small picture of this kind in the collection of the "Gothic House," in the Park at Wörlitz, particularly interested me: it is in the catalogue designated, not very happily, as "The Knight at the Crossway." A knight in steel armour sits thoughtfully on a stone; before him are three maidens, naked, except that coloured drapery is thrown round their hips; their heads are adorned with hats, nets, and chains: between

* [Compare Fortoul, de l'Art en Allemagne, ii. p. 105.—Ed.]

them and the knight stands an old man in golden armour, his helmet decked with beaks and wings, his legs bare from the knees downward, who looks upon the knight with a strange diabolical sneer. In the back ground is a rocky mountain. I suspect that the subject of this picture is taken from the old tradition of the Tannenhäuser, who was enticed into the mountain of Venus*.

Another picture, rich in story, for which the Old 17 Testament furnishes the subject, is in the Public Gallery at Augsburg. Delilah is seated in a beautiful garden, and Samson, as ¹a proud knight, with rich golden greaves, and the jaw-bone of the ass in his hand, sleeps in her lap; she is cutting off his hair with a pair of bright scissors: the Philistines, well armed, creep stealthily through the wood; a rich and beautiful view opens itself at the side†. A small picture in the gallery of the 18 Berlin Museum, which apparently represents Apollo and Diana in a forest, is also very pleasing. Both figures are naked; Apollo, a bearded man with bow and arrow, is, like the generality of Cranach's male figures of the time, not remarkably good; the figure of Diana, on the contrary, who is seated in a graceful and easy attitude, on the back of a stately stag, has a peculiar charm. She is indeed the virgin queen of the forest, of

* [Compare Grimm, *Mythologie*, 2te Ausg. ii. ss. 888, 1230, and *Deutsche Sagen*, s. 246. The story bears a resemblance, in some respects, to those of Thomas the Rhymer and young Tamlane in Scotch tradition.—ED.]

† This picture has suffered much. There is a good *Ecce Homo* by Cranach in the same gallery, and one or two other inferior works. See Waagen, *k. u. k. in Deutschland*, ii. s. 40.—ED.]

whom the hunter, in the lonely mid-day hour, may sometimes catch a glimpse in her secret haunts; a fanciful reminiscence of a forgotten image suggested by ancient fable.

- 19 Cranach was much disposed to represent figures of this sort*; his Venuses, in particular, are often to be met with in galleries. In them, however, especially if the figures are large and in attitudes of repose, he frequently deserted his own peculiar style, and ventured on a field, for the proper cultivation of which, the technical perfection of the Venetian masters, and their peculiar glow of colour, were absolutely necessary. One of the best
20 of these pictures is that in the gallery of the Royal Palace at Berlin: it is a naked Venus lying near a fountain; the figure has much grace and beauty of form, and is highly finished in the execution; the background is a rich landscape.
- 21 Finally, we may notice another composition of this kind in the Berlin Museum, of a very peculiar character—the Fountain of Youth†. A large basin, surrounded by steps and with a richly adorned fountain, forms the centre. On one side, where the country is stony and barren, a multitude of old women are dragged forward on

* [Waagen mentions a good specimen at Nuremberg (i. s. 215). With regard to the Venetian tendencies of Cranach, Fortoul appears to me to exaggerate the matter considerably, when he says (ii. p. 198), “L’un des caractères les plus évidents de la manière de Cranach, est en effet d’ajouter au naturalisme et aux fantaisies de l’école allemande une certaine imitation des Vénitiens, et d’entrer par le coloris dans les formes de la renaissance Italienne, comme Albrecht Duerer y avait pénétré par le dessin.”—ED.]

† [No. 56, in the second division of the Berlin Gallery.—ED.]

horses, waggons, or carriages, and with much trouble are got into the water. On the other side of the fountain they appear as young maidens, splashing about and amusing themselves with all kinds of playful mischief; close by is a large pavilion, into which a herald courteously invites them to enter, and where they are arrayed in costly apparel. A feast is prepared in a smiling meadow, which seems to be followed by a dance; the gay crowd loses itself in a neighbouring grove. The men unfortunately have not become young, and retain their gray beards. This picture is of the year 1546, the seventy-fourth of Cranach's age.

As a portrait painter, he takes a high place, and is 22 distinguished by his simple and faithful adherence to the forms of nature. Some of his best portraits have been already mentioned in the description of the altar-pieces; many are to be found as independent pictures in various galleries. In the Uffizj of Florence there are 23 several of great merit. The most important collection, 24 however, is in the Berlin Museum; among them, the fine portrait of Duke George of Saxony is very simple and dignified, and its warm colouring is very good. Another is singular in conception: it represents the Elector of Mayence, Albert of Brandenburg, as St. Jerome in the brilliant dress of a cardinal, studying in the solitude of a forest, surrounded by all kinds of fine and noble animals*.

* [Very good portraits of Luther and the Elector Frederick hang in the choir of St. Anne's Church at Augsburg. With regard to these and to Cranach's portraits at Nuremberg, see Waagen, *k. u. k. in Deutschland*, i. s. 215; ii. s. 66. The two pictures in the

25 Cranach was celebrated in his time as an animal
 painter also, and delineated beasts and birds with such
 26 truth as often to deceive and produce amusement*.
 He has left an excellent example in the drawings to
 the Prayer Book in the Court Library at Munich;
 the first part of which was ornamented with borders by
 Dürer (§ 27, 44), and the latter by Cranach. He amused
 himself here, by sketching lightly, with his pen, groups
 of animals of the most various kinds. There exist in-
 27 numerable woodcuts, the composition of Cranach's early
 days, the subjects of which are mostly from sacred his-
 tory or legends. He has also engraved on copper several
 portraits of celebrated contemporaries of his own.

Of the important influence exercised by Cranach on
 those around him, and of the many imitations which it
 called forth, we have sufficient proof in the numerous
 paintings in a similar style, scattered through the Saxon
 states, and frequently mistaken for his. Yet few of Cra-
 28 nach's scholars, properly so called, are known. The best
 of them was his son, *Lucas Cranach the younger*, who,
 like his father, in his later years filled the office of
 Burgomaster of Wittenberg. He appears to have
 formed his style both on that of his father and of
 Albert Dürer as is evident from the different pecu-
 liarities in his works, which remind us sometimes of
 the one, and sometimes of the other. He has, however,

Berlin Gallery, mentioned in the text, are respectively numbers
 113 and 69 of the second division.—ED.]

* Lith. of Strixner: Des ältern Lucas Müller's, genannt Cranach,
 Handzeichnungen; ein Nachtrag zu Albrecht Dürer's Christl.
 myth. Handz. München, 1818.

a soft grace and a sweetness peculiarly his own, which are particularly seen in his glowing, but, at times, somewhat too rosy colouring. He died in 1586, and he was one of those who most steadily adhered to the true style of ancient art; whilst his contemporaries, almost in a body, began to yield to the influence of foreign mannerism.

In the principal Church at Wittenberg*, are pre-²⁹ served several of this artist's pictures:—Christ and the two thieves on the Cross, with the family of the donor kneeling at the foot, is an excellent work; a Birth of Christ, in which the rafters of the stable are covered with a crowd of joyous little angels: the Conversion of Saul is unimportant. One singular subject bears again a distinct reference to the state of the Church in his time: it is the Vineyard of the Lord, one half of which is being destroyed by the assembled clergy of the Romish Church, whilst the heroes of the Reformation are employed in cultivating the other—a composition, it must be owned, in which the simple poetic feeling of the conception far surpasses the merit as a painting. In the church of the neighbouring town of³⁰ Kemberg, the inner wings of the altar-piece are also by the younger Cranach. One of his most pleasing³¹ pictures (I, at least, have no hesitation in naming him as the painter) is in the Cathedral of Merseburg, hanging on a pillar of the nave; it represents the Marriage of St. Catherine, with single figures of saints on the side wings. Several panels, by the same hand as the last³²

* Schadow, Wittenberg Denkmäler der Bildnerei, Bankunst und Malerei, s. 99, ff.; T. 9–12.

picture, are in the west choir of the Cathedral of Naumburg; two of them (wing pictures) with the Annunciation painted on the outside; and the figures of Christ crowned with thorns, and of the Virgin, on the inside, belong to an altar-shrine, which was formerly filled with carved work. The others together formed another altar-piece, of which the Conversion of Saul (with some bold figures of horsemen) was the centre; above it was an excellent painting of two Angels with the holy handkerchief; on the pedestal were the heads of the four fathers of the Church, and on the wings figures of single saints. These panels are sadly injured, but as yet untouched by later restorations.

- 33 In the Chapel of St. Maurice at Nuremberg, several pictures, decidedly by the same hand, are marked with the name of the younger Cranach. In some, the fantastic tendency of the earlier artists appears, particularly in the Fall of Man, in which Death and the Devil, with savage and grotesque gestures, pursue Adam. The same remark applies to a second picture of this subject, which has, however, greater insipidity of character, owing to the introduction of numerous alle-
- 34 gories. There are several excellent portraits by the younger Cranach, of the year 1561, preserved in the Library at Weimar.

C. THE SCHOOL OF HOLLAND.

§ XXXII. NEXT to the masters already mentioned, we may, with reference to general similarity of style,

place the contemporary Dutch painters. The first is 1
Cornelius Engelbrechtsen, of Leyden (1468—1533). His principal work, one of the few which have come down to us, is in the Town House of Leyden*. It is an altar-piece; on the centre is the Crucifixion of Christ, in an extensive landscape, with several accessory figures; in the side pictures, the Sacrifice of Abraham, and the Worship of the Brazen Serpent, with a symbolical reference to the atonement. On the pedestal is a naked dead body, out of which a tree springs, (Christ as the Tree of Life,) and beside it kneel the donors. The colouring is dark and powerful, but neither brilliant nor pleasing; the forms hard and dry; the movements violent and angular. It is only in the group of women near the fainting Virgin, that there is any expression of softness and feeling, and this perhaps gains in intensity by the harshness of the accompaniment which it has to overcome. In the private collection of the 2
 King of Holland, formerly at Brussels, there is a David and Bathsheba†, by the same artist.

One of the scholars of Engelbrechtsen, *Lucas of Ley-* 3
den, (1494—1533,) is more celebrated than his master. In general, and especially in all that regards external manner, this artist may be best compared with A. Dürer; but we rarely meet, in his works, with the grand

* Schnaase, *Niederländische Briefe*, s. 66.

† [Compare Passavant, *Kunstreise*, s. 392. Rathgeber, *Annalen der Niederländ. Kunst*, s. 127. The Descent from the Cross, ascribed to Engelbrechtsen, in the Chapel of St. Maurice at Nuremberg, is said by Waagen to agree in no particular with the authentic works of the master, such as that in the Town House at Leyden. See k. u. k. in Deutschland, i. s. 173.—ED.]

features which distinguish the latter master. Lucas of Leyden was led by his own inclination rather to the treatment of scenes of common life, which he sometimes delineated with naïveté and simplicity, and sometimes in a manner which inclines to buffoonery. The imaginative tendency of the day assumed a whimsical character in his hands, such as often to injure the dignity and significance of his figures. Thus at least he appears in his engravings, both of holy figures and of scenes of ordinary life*.

- 4 Paintings by him are very rare†. One of the most important, at least in size, though not a pleasing specimen, is a Last Judgment‡, in the Town House at Leyden: it is, however, so disfigured by repainting, that little except the composition can be considered as the work of the master. The old arrangement is adopted in this picture; in the centre is the Judgment itself, and on the wings, Heaven and Hell; the composition is strikingly poor and scattered; the expres-

* [Schlegel (Werke, Wien. 1823, vi. s. 181) appears to think that some connexion may be traced between L. v. Leyden and the old Venetian masters. He describes two pictures then in the collection of Herr Lyversberg at Cologne, as works of this master; one was the Crucifixion, with Sts. Agnes, Alexius, John the Baptist, and Cecilia; the other, Christ in the Clouds, with Thomas putting his finger into his side.—ED.]

† See Schnaase, as above, s. 62.

‡ [Compare Rathgeber, Annalen der Niederl. Kunst, s. 210, who remarks, that in other countries the name of Lucas of Leyden had become a sort of general term, under which all pictures of the old Flemish or Dutch school, not otherwise appropriated, were usually ranged. The Last Judgment, at Leyden, is authenticated by Van Mander's mention of it.—ED.]

sion of heavenly joy singularly flat and weak : in the figures of those risen from the dead, there is little more than a careful study of the naked. It is only in a few instances, and those chiefly in the representation of Hell, that the figures or heads have any striking expression. On the contrary, two figures of St. Peter and St. Paul, on the outside of the wings, have great dignity, both in attitude and drapery. A small and interesting picture, a company of men and women at a card-table, is in the possession of the Earl of Pembroke, at Wilton House; the outline is spirited, but rather sharp*. A beautiful and finely painted work, of the year 1552, forms part of the Schleissheim Collection†. The composition consists of the Virgin and Child, with Mary Magdalene, and a man praying at their side. Another picture in the same gallery consists of three panels, in the centre of which is the Adoration of the Kings; and, on the wings, the Birth of Christ, and the Flight into Egypt. The execution of this last also is very neat, united with peculiar dignity, and the tendency to the whimsical no longer prevails. The side picture, of the Birth of Christ, is particularly pleasing, on account of the beautiful effect of light which proceeds from the Child. Of the many pictures

* [Waagen says of this picture, " Although the roughly-executed name of the artist is of later date, this picture must be classed among the very rare and genuine works of L. v. L. The heads have much life and spirit: the finishing is admirable, but in his peculiar style, with yellowish lights and brownish shadows. It has, unfortunately, been somewhat injured by cleaning." England, ii. s. 284.—ED.]

† [No. 151 (Cabinets) Pinacothek.—ED.]

attributed to Lucas of Leyden a great proportion are doubtful. This is the case with a large painting in 7 the former Boissereé Collection, a middle picture with wings, which contains figures of seven saints*. These figures have something far-fetched, affected, and grotesque about them, which coincides, generally speaking, with Lucas's style; but in the execution of the flesh, which is indeed neat but very soft, we appear to recognize the hand of another master †.

D. SCHOOL OF UPPER GERMANY.

1 § XXXIII. A PECULIAR school, differing from the general style of German art, was formed at Ulm about the beginning of the sixteenth century. The fanciful tendency is here less prominent and characteristic—a peculiar dignity and gentleness, bearing a close affinity to the style of Martin Schön, and certainly in some degree derived from that artist, forms the principal feature of the school ‡.

* [Numbers 38, 39, 40, (Cabinets,) Pinacothek.—ED.]

† [Waagen and Passavant both agree in attributing to H. Memling a picture which bears the name of L. v. Leyden, in the Public Museum at Strasburg. It is a marriage of St. Catherine, (No. 39,) and the gem of the gallery. See Waagen, *k. u. k. in Deutschland*, ii. s. 356.—ED.]

‡ [Waagen, in his recent volume, (s. 139,) says, that the branch of the Swabian school which was established at Ulm from the middle of the fifteenth century, acquired a more ideal character than that settled at Augsburg. It was to the latter what the old Florentine school was to that of Umbria. The family to which M. Schön belonged resided at Ulm, but there were numerous other

One of its most interesting artists is *Bartholomew 2 Zeitbloom* *. His works are distinguished by a conscious and, in some cases, a successful effort to conceive his subject with dignity, and to express it with force; whilst he adheres faithfully to nature in the imitation of his model. His forms are certainly still awkward; the arms and legs meagre and stiff; but so much the more striking is the beauty of the heads, with their expression of mild serenity and repose. His colouring too is brilliant and powerful; the carnations, with all his softness of expression, are firm and vigorous in tone. A great number of 3 excellent paintings, by this master, are in the collection of the works of the Upper German School, in the possession of Herr Abel, at Stuttgart. Such are, for instance, four very expressive heads of the Latin Fathers, from the Parish Church at Eschach, near Gaildorf; an Annunciation, and St. Anne, as large as life, from the same place; and the powerful picture of St. George and St. Florian, from the Church of Kilchberg, near Tübingen†. Several others are in the collection of the 4

masters, by some of whom Waagen supposes the pictures at Nuremberg attributed to M. Schön, to have been executed. Some of the names which occur are, *Acker*, *Schühlein*, and *Knechtelmann*; but the most distinguished artist was B. Zeitbloom, mentioned in the text. He was probably a pupil of Frederick Herlin the elder. —ED.]

* [Compare Fortoul, *l'Art en Allemagne*, ii. p. 191; and see Barthol. Zeitbloom und seine Altarbilder, fol., Stettin, 5 plates. —ED.]

† For these details the author is indebted to his friend, C. Grüneisen, of Stuttgart. [The reader will find more details respecting these pictures of Herr Abel's in Waagen, *k. u. k. in Deutschland*, ii. s. 209. In the Public Gallery at Augsburg, there is a series of

Canon von Hirscher, at Freiburg; among which, a Head of St. Anne is highly distinguished for its technical excellence, and its grace and dignity of expression. Others also are dispersed about in various parts of Suabia, as in the old Church on the Heerberg, near Sulzbach; in the neighbourhood of Gaildorf; at Hundsholz, near the Monastery of Adelsberg; and elsewhere. In the chapel of St. Maurice, at Nuremberg, is a St. Ursula, ascribed to Zeitbloom; a simple and beautiful form of statue-like dignity*: the countenance expresses fervent piety, with something noble in its air. Various works which give evidence of Zeitbloom's extensive influence must be considered as the productions of his school; such are those of the high altar in the church of the former Convent of Blaubeuren, which contain scenes from the life of Christ and St. John the Baptist: the expression in the heads is excellent, and the colouring fresh and powerful. They are still very antiquated, it is true, in the drawing of the figures; but even this is meagre rather than stiff. On the front of the gable of the same church, is painted a colossal figure of John the

scenes from the life of St. Ulrich, painted by Zeitbloom, as well as other works. The altar-piece of his in the small church about a German mile from Gaildorf, which is mentioned afterwards in the text, is described at length by Waagen. Compare *Deutschland*, ii. ss. 34, 168, 250.—ED.]

* [See Waagen, *k. u. k. in Deutschland*, i. 185–189. There are two of these pictures in the Chapel of St. Maurice: one, a St. Margaret, badly retouched; the other, and the better of the two, the St. Ursula mentioned in the text. They are on a gold ground. Two pictures ascribed to the master, are in the Pinacothek at Munich. Numbers 122, 126 (Cabinets).—ED.]

Baptist, extremely grand in effect. Other paintings of 9 the Ulm school may be seen in the Church at Murrhardt (figures of saints) and in that of St. Urban, at Hall.

§ XXXIV. The best artist of this school is *Martin* 1 *Schaffner*, who flourished about the twentieth year of the sixteenth century*. The greater number of his works are in the Schleissheim Gallery, of which four, taken from the Bishopric of Wettenhausen, deserve especial notice. These are the Annunciation, the Presentation 2 in the Temple (of the year 1524†), the Outpouring of the Holy Spirit, and the Death of the Virgin. From these works we should be led to believe that Schaffner was a gentle and amiable man, full of deep feeling, and endowed with a strong sense of what was delicate and noble in form; more especially as regards the drawing of the heads. His colour only is defective, particularly in the flesh; it has a peculiarly clear grayish tone, without however being cold. The last of the pictures just referred to is remarkably good—the sinking form

* [Between 1500 and 1539. Compare Waagen, *Deutschland*, ii. s. 141, who considers Schaffner as having formed himself on the style of Burgkmair, with the addition of a certain Italian character. His pictures in the Gallery at Augsburg, and in the Cathedral of Ulm, are noticed by Waagen, ss. 36, 151, 156-7.—ED.]

† Numbers 7, 18, 25, and 36, Pinacothek. Waagen describes a work of Schaffner's in the Chapel of St. Maurice (*Deutschland*, i. s. 183; compare s. 299). He also mentions a master whose works he saw, for the first time, in that collection—*Cramer*, of Ulm. He appears to have been an earlier painter than Schaffner, but a member of the same school: his drawing is more clumsy, and his execution more antique and more mechanical, than that of Schaffner. *Deutschland*, i. s. 179.—ED.]

of the Virgin, who kneels in prayer with the Apostles, (a peculiar and touching mode of conceiving the subject,) and the different degrees of sympathy in the countenances of the latter, are very happily expressed.

- 3 Another series from the Passion of Christ, in the same gallery, is treated more in the style of *genre*. Over the
4 principal altar of the Minster of Ulm, is another important work by Schaffner, of the year 1521. The centre consists of a carving in wood, representing the Holy Family; the wings are painted by Schaffner; on the inside are family groups of the kindred of the Virgin, and on the outside different saints. The forms are somewhat round, and remind us of Italian art; the heads are soft in expression: the cast of the drapery is still occasionally angular, but grand in form, and in
5 long masses. A very excellent female portrait, undoubtedly by Martin Schaffner, together with other works of the older German schools, is in the possession of Count Leutrum, at Stuttgart.

- 1 § XXXV. After these artists must be placed one of the most important masters in the whole range of German art, *Hans Holbein the younger**, (1498—1554,) a

* Ulrich Hegner, *Hans Holbein der jüngere*, Berlin, 1827. C. Freiherr v. Rumohr, *H. Hn. der jüngere*, in seinem Verhältniss zum deutschen Formschnittwesen, Leipzig, 1836. On the other side, Gotzman, in the *Tübinger Kunstblatt*, 1836. No. 30—32; and again, C. Freiherr v. Rumohr: auf Veranlassung und in Erwiderung von Einwürfen eines Sachkundigen gegen die Schrift *H. Holbein der jüngere*, &c. Leipzig, 1836. Chrétien de Mechel *œuvre de Jean Holbein, ou recueil de gravures d'après ses plus beaux ouvrages*. Basle, 1780.

son of the artist of the same name already noticed. He was born at Augsburg, and spent the earlier part of his life at Basle, where he appears to have soon imbibed the soft and life-like conception of nature peculiar to the artists of South-western Germany, and to have thus formed his own style. Poverty at home, and the hope of better prospects abroad, induced him in the year 1526 to visit England; there he met with an honourable reception at the court of Henry VIII., and was soon intrusted with various commissions by him, as well as by the nobles of his court. He remained in England till his death, which was caused by the plague, and only paid occasional and short visits to his native country*.

Holbein is particularly distinguished as a portrait painter: his numerous likenesses possess a close, simple, and perfect adherence to nature; his figures preserve a fine dignified repose, and although, in careful attention to detail, they may be placed on a level with similar works of his German contemporaries, they must be allowed to surpass them considerably in power, warmth, and intensity of colour, as well as in the beautiful fulness of their forms.

Works of this kind, some of them of the highest merit, are to be found in all great galleries; the richest selection

* [Where he was buried is not known. It is asserted that Thomas, Earl of Arundel, in the time of Charles I., endeavoured to find out the place, but could not succeed. See the conjectures on this point, and on the house in which he died, in Walpole's *Anecdotes*, (Dallaway,) i. p. 126. It is probable that the removal of the family of Holbein from Augsburg to Basle took place about 1517; see Waagen, *Deutschland*, ii. s. 259.—ED.]

3 is in England. Besides many others, the portraits in
 4 Windsor Castle, and at Longford Castle, near Salisbury,
 5 are particularly distinguished. As a large composition,
 the picture by Holbein in the Barbers' Hall in London
 is interesting: it represents Henry VIII. seated on a
 throne, presenting to the Company of Barber Surgeons
 6 their new charter; fifteen persons kneel on the right
 hand, and three on the left. The heads are excellent,
 but it is unfortunately somewhat injured. There is
 another picture of the same kind in the hospital of
 Bridewell, in London*.

Among the pictures in German galleries, the best
 and most beautiful is one in the Dresden Gallery; the
 Virgin, as Queen of Heaven, is standing in a niche, with

* [Dallaway, in his notes to Walpole's *Anecdotes* (i. 136), has given a catalogue of the supposed works of Holbein now remaining in England. Besides his pictures, we possess the royal collection of his drawings; fac-similes of which were engraved, mostly by Bartolozzi, and published with biographies, by Lodge. See note, *Walpole Anecdotes*, i. 145.

With reference to the two portraits in Longford Castle, see *Waagen, England*, ii. s. 263, 4. For the pictures in the Barbers' Hall and in Bridewell, *ibid.* ii. s. 197, 8, and *Walpole Anecdotes*, i. p. 151. How the former of these two pictures has suffered, may be inferred from Pepys's account of it, even in 1668: he says, "After dinner he and I to Chyrurgeons' Hall, where they are building it new, very fine; and there to see their theatre, which stood all the fire, and (which was our business) their great picture of Holbein's, thinking to have bought it by the help of Mr. Pierce for a little money: I did think to give 200*l.* for it, it being said to be worth 1,000*l.*; but it is so spoiled that I have no mind to it, and is not a pleasant though a good picture. (*Pepys's Diary*, iv. p. 160.) For those in the Royal Galleries, see *Mrs. Jameson's Public Galleries*.—Ed.]

the Child in her arms, and at her side kneel the family 7 of the Burgomaster, Jacob Meyer, of Basle. With the utmost life, and a truth to nature which brings these kneeling figures actually into our presence *, there is combined, in a most exquisite degree, an expression of great earnestness, as if the mind were fixed on some

* [Frederick Schlegel's observations on Holbein's works in general, and on this Dresden picture in particular, are worth quoting. With regard to his portraits, he says very justly, that Holbein proceeds on principles essentially different from those of Titian :—

“ He aims not only at producing an impression such as charms our senses, and at attaining an effect in itself strikingly great and forcible, but he endeavours to give the truest and most profound representation of character, joined with the most perfect objective truth. Hence it is, that the position which he chooses is generally quite straight and simple, and the background only a dark green uniform surface; whilst all the details of the dress are executed with the greatest diligence and exactness.”—*Werke*, Wien. 1823, vi. s. 43.

Of the Dresden Madonna, Schlegel says, that there is no picture by Holbein, at Basle, to compare with it (s. 285). According to him, “ in it humility and holiness are so beautifully combined, that I think it corresponds better with the ideal of the Divine Mother than even the Madonna of Raphael in the same collection. This last is, indeed, godlike in look and form, but the Divine character is of too general a nature, so that she might pass for a Juno or a Diana, and perhaps the idea of these two ancient goddesses, and of both of them combined, may have presented itself to the mind of the artist (vi. s. 54).”

This praise of Holbein's great work, and its distinctive excellence as compared with the master-piece of Raphael himself, is scarcely exaggerated. There is a homely German feeling, in the former, which has been, in this instance, combined with the most exquisite beauty. The very ugliness of the burgomaster and his family heightens the contrast, and is itself softened and elevated by the earnest piety and deep feeling expressed in their countenances.
—ED.]

lofty object; this is shown not merely by the introduction of divine beings into the circle of human sympathies, but particularly in the relation so skilfully indicated between the Holy Virgin and her worshippers, and in her manifest desire to communicate to those who are around her, the sacred peace and tranquillity expressed in her own countenance and attitude, and implied in the infantine gestures of the Saviour. In this direct union of the divine with the human, and in their reciprocal harmony, there is involved a devout and earnest purity of feeling, such as the arts among
 8 our fathers only were capable of representing. In the galleries of Berlin and Vienna*, and particularly in the Uffizj at Florence, there are many excellent portraits
 9 from the hand of Holbein. In the public Library at Basle, there are several portraits of his earlier time, among which, one of a female, with the inscription "*Lais Corinthiaca*," is especially remarkable.

Few historical paintings of sacred subjects by Holbein
 10 are in existence; one example is an altar-piece in the Cathedral at Freiburg, in the Breisgau, of which the subjects are the Birth of Christ and the Adoration of the Kings, with numerous figures, and with the portraits
 11 of the donors. In the library at Basle, painted on eight

* [I do not believe, with Fortoul, (*l'Art en Allemagne*, p. ii. 195,) and some others, that the portrait in the Dresden Gallery, usually called Ludovico Sforza, and attributed to Leonardo, is really Holbein's. These persons consider it as the portrait of Mr. Morritt, an English jeweller; mainly, if I do not mistake, on the ground of its resemblance to an old print. In the Berlin Gallery are the portraits of George Frundsberg and of the merchant, George Gysi (Nos. 73, 75, 2nd div.).—ED.]

connected pannels of small size, is a series of the Passion of Christ; the separate scenes are extremely rich in composition, and are executed with great life and the most careful finish. In the same gallery are ten 12 washed drawings, by Holbein, of the same subject, and of equal merit.*

From Holbein's decided tendency to a pure and 13 objective conception of nature, and from the repose and regulated tone of his compositions, we should have expected to trace in him, less than in others, any considerable influence of the fantastic principle of the time. Yet he is one of those persons who have seized this principle in its deepest meaning, and carried it out with the most forcible poetic feeling. I allude particularly to the woodcuts of his celebrated Dance of Death. Even in this work, however, the enigmatical, the visionary, and the marvellous, into which the unbridled fancy is so easily seduced, are kept in subordination to a higher aim. But this aim, it must be acknowledged, tends not to the elevation and ennobling of what is earthly, nor to the exemplification of those universal laws of beauty, which are as it were the foundation of all the changing forms of life; on the contrary, it seizes only what is external and imperfect—the misapplication and perversion of earthly good—

* [On the numerous pictures and drawings in the public Library at Basle, see Waagen, *Deutschland*, ii. s. 263—284. Among them are the portraits of Jacob Meyer and his wife, for whom the Dresden picture was painted. In the same collection are two portraits by Ambrose Holbein, the elder brother of Hans Holbein the younger.—ED.]

and presents them to us in all their worthlessness and vanity. Death is not here the gentle genius with inverted torch, who steals softly upon mortal man; he is a fantastic skeleton—a grotesque goblin who interrupts all joy and pleasure, and everywhere cuts down the flowers of life at their very roots. On the other hand, however, nothing but the most profound conception of the real character of human life could have produced the daring humour or the cutting irony which pervades this composition, and only the most intimate acquaintance with all the various relations of this world, could give to the bony form, that expression of bitter mockery, with which he apes the gestures of the proud and mighty, that devilish power with which he falls upon them, sunk in their pleasures, or that humorous good fellowship with which he takes to himself the poor and needy. Frequently before Holbein, throughout the whole of the fifteenth century, and even earlier, the Dance of Death was a favourite subject in German art, derived indeed from the general prevalence of a fantastic element; but what appears in these earlier works as the expression merely of an obscure and almost unconscious instinct, has been worked out by Holbein with the fullest insight into his subject, and with the highest powers
 14 of art. These woodcuts, a series of about forty prints, form an independent work, of which the first edition appeared in 1538*; numerous later editions and imi-

* [On the Dance of Death, compare the editor's note in Dalway's edition of Walpole, i. p. 132, and the authorities there referred to. See also Waagen, *Deutschland*, ii. s. 294. With reference to the Dances of Death formerly on the walls of the

tations attest the continued estimation in which they were held. With them we may mention several other 15 woodcuts by Holbein, such as a small Alphabet with representations from the Dance of Death, and two 16 prints, on which are executed two dagger sheaths embellished with similar figures. There are also 17 several of his woodcuts existing, of which the subjects are scenes from the Bible history.

Amongst the followers of Holbein, properly so called, this fanciful principle was no further developed; their chief merit consists in portraits, many of which, like those of their master, are excellent. The most important of these artists are *Hans Asper* and *Christopher Amber-* 18 *ger*. Two good portraits by this latter master are in the 19 Berlin Museum*, and several historical works in the Chapel of St. Maurice, at Nuremberg, in the gallery of 20 Munich, and in St. Anne's Church at Augsburg; in all 21 of which the prevailing feature is a soft and somewhat feeble tone of sentiment.

Besides Holbein's Dance of Death, a second repre- 22 sentation of the same subject was executed by his con-

Dominican cloisters at Basle, and of another convent in the neighbourhood, compare Waagen, *Deutschland*, ii. s. 258.—ED.]

* [One of these portraits, in the Berlin Gallery, is a very good one of Charles V. Waagen treats the Martyrdom of St. Sebastian, in the Chapel of St. Maurice, at Nuremberg, as totally unlike the works of Amberger, and attributes it to some master of the school of the Lower Rhine, *Deutschland*, i. s. 192. There was a good portrait by Amberger in the private collection of the King of Holland, when at Brussels. In the sacristy of the choir of the Cathedral of Augsburg is a large picture by Amberger, with the date 1554; that in the church of St. Anne was painted in 1560. Compare Waagen, *Deutschland*, ii. ss. 62, 67.—ED.]

temporary, *Nicolas Manuel**, (surnamed the German, 1484-1530,) of Berne; it was painted on a wall, afterwards demolished, in the Dominican Monastery of Berne, but exists in accurate copies, and is well known by lithographic outlines†. In it also there are many points which show peculiar cleverness. Manuel was an able and influential adherent of the Reformation; he ridiculed the abuses of the Catholic Church in several extremely witty farces, and left also some masterly drawings of a similar import. Of these one only need be noticed, (in the possession of Herr Grüneisen of Stuttgart,) which represents the Resurrection of Christ: the guardians of the sepulchre, are however not Roman soldiers, but priests and monks, who sit round about it with their concubines, and, scared by the appearance of the Saviour, are running away with all speed.‡

* S. Scheurer: *Leben Niklaus Manuels, Fäñners der Stadt Bern*. Bern, 1742. A comprehensive work by C. Grüneisen on the subject of Manuel, and which will be important for the history of all German, but especially of Upper-German art, is in the press (published by Cotta, 1837, 8vo).

† Niklaus Manuel's *Todtentanz* lith. nach W. Stettler's Copien. Bern, R. Haag and Co.

‡ [There are three pictures by Manuel in the library at Basle. Waagen doubts whether the two wings with saints in the library at Colmar, attributed by Grüneisen to this master are good enough for him, though in his style. Compare *Deutschland*, ii. s. 283, 317.—ED.]

E. MASTERS OF THE NETHERLANDS AND THEIR FOLLOWERS.

§ XXXVI. IT is now necessary to cast a glance at the state of art in the Low Countries, from the beginning to the middle of the sixteenth century. The echo of the lofty tones struck by Hubert and John van Eyck had gradually died away, drowned in the tumult of the century; whilst the child-like feeling of love with which all natural objects were reflected in their works and those of their immediate followers, no longer satisfied the more aspiring spirit of the day. The desire now arose to separate man from the objects immediately around him, to bring out individual character more prominently, and to develop, in all its living harmony, the beauty of the human form and its organization. The artists of this new school do not, like the former ones, belong to Flanders, but for the most part to Brabant. At their head stands *Quintin Messys*, of Antwerp, who died in 1529. Little is known of his history, except that in early life he was a blacksmith, and learned the art of painting, as it is said, without a teacher, in order to render himself worthy of the hand of his mistress. His most important work is an altar-piece*, formerly in the Cathedral†, but now in the Academy of Antwerp,

* Schnaase, *Niederländische Briefe*, s. 234. Hotho. *Vorstudien für Leben und Kunst*, s. 239, ff.

† [Compare Sir Joshua Reynolds's journey in Flanders, *Work*, v. ii. p. 288, who says, "there are heads in this picture not exceeded by Raphael, and indeed not unlike his manner of painting

which he undertook in the year 1508. The centre represents the Body of Christ after the descent from the Cross, mourned over by his friends and the holy women: the Virgin, sunk in the deepest grief, is supported by John; two venerable old men, Joseph of Arimathea and Nicodemus, sustain the head and the upper part of the body, whilst the holy women anoint the wounds of the Saviour. The figures are nearly the size of life, and so arranged that each appears distinct and significant. On the right wing, the head of John the Baptist is placed on the table of Herod, whilst musicians—absurd and disagreeable figures—play on an elevated platform. On the left wing is John the Evangelist in the cauldron of boiling oil, and the executioners, who, with brutal jests, stir up the fire whilst the spectators are disputing. This picture is highly finished in execution, full of reality, and profound in the development of individual character. In the mourning figures of the centre division, a fine pathetic feeling is expressed in all its various degrees. In these qualities it might stand by the side of the works of Leonardo da Vinci, if it also possessed the repose and the beauty of form which characterize this master, and were it not that something abrupt and violent betrays a struggle on the part of the artist to master his materials.

portraits: hard and minutely finished. The head of Herod, and that of a fat man, near the Christ, are excellent." Passavant (*Kunstreise*, s. 383) compares it, in some respects, to the works of Leonardo, and I remember thinking the comparison a just one.
—ED]

In other pictures, whose subject excludes the pathetic, Quintin's style is softer, and exhibits a peculiarly cheerful and fresh conception of life. This is perceptible in 4 an altar-piece in the private collection of the King of Holland, formerly at Brussels *. The Virgin, with the Child in her arms, stands as Queen of Heaven on a crescent moon, surrounded by angels; below are seven figures of mystical meaning, partly from the Old Testament, partly from legends. Similar to this, is an 5 altar-piece in St. Peter's, at Louvain, (in a side chapel of the Choir,) which represents the Virgin with the Child, and the holy personages of her family; on the side wings are scenes from the life of her parents. There is another in the Berlin Museum, in which the 6 Virgin is seated on a throne, kissing the infant Christ. In front, on a small table, are articles of food, well painted. This already indicates a palpable reference to earthly wants, which, like the more animated movement of the whole picture, would have been foreign from the feelings of the older masters; but the workmanship of the throne, particularly the agate pillars, and their embossed capitals of gold, are executed entirely in the serious style of earlier art.

In Windsor Castle, there is a picture of Quintin's 7 called the Two Misers †, the strength and excellence of

* [This picture came from the Church of St. Donatus, at Bruges: compare Passavant, *Kunstreise*, s. 391.—ED.]

† [Waagen (*k. u. k. in England*, i. s. 177) expresses himself disappointed with the picture at Windsor, and seems to doubt its originality. Compare Mrs. Jameson's *Public Galleries*. Windsor, No. 67. There was (?) at Corsham House a picture by Quintin

which lie essentially in the effort at character in the conception of his subject. Two men sit at a table; one, who counts his gold and notes down the sum in his account-book, appears to be a merchant; the other, who familiarly lays his hand on his shoulder, and looks with malicious pleasure towards the spectator, seems to have just succeeded in outwitting him. The whole picture, particularly the heads and the furniture of the counting-house, is painted with a masterly hand, and forms a remarkable example of the transition from sacred to worldly subjects. There are several repetitions and copies of this picture in existence, besides free imitations by later artists with slight changes, such as the introduction of female figures.

- 8 No school of any note appears to have been formed around Quintin Messys. Only his son, *John Messys*, is known as his scholar, and his pictures, from their disagreeable colouring and common style of conception, have little to interest us. Two of them in the private collection of the King of Holland, formerly at Brussels, (an *Ecce Homo* and a *Christ Bearing the Cross*,) may serve as examples*.

- 1 § XXXVII. Contemporary with Quintin Messys, and up to the middle of the sixteenth century, we meet

Messys, which Waagen places on the same level as that at Louvain. England, ii. s. 305.—ED.]

* [Passavant (*Kunstreise*, s. 392) does not praise these pictures. There is at Kedleston Hall, in Derbyshire (Lord Scarsdale's), a picture attributed to Quintin Messys, which Waagen assigns to the son, John Messys. (K. u. k. in England, ii. s. 475).—ED.]

with many artists of the Netherlands, who sought to supply the deficiencies of the older school in another manner. The fame of the great Italian masters had reached even to the North; the greater purity of their forms had opened a new field to the sense of beauty; and with the recent experience gained from their studies in Italy, the artists of the Low Countries might hope to obtain more satisfactory results. The feeling of the old compositions was retained, without their hardness and inaccuracy; the forms were more full and more correct; the groups better disposed and more pleasing; and thus, certainly, pictures were produced agreeable in many ways to the eye. But with the naïveté of the old works disappeared their deep and mysterious interest, whilst, at the same time, these artists were not so wholly emancipated from their influence, nor endowed with such power of their own, as to fathom the deep source from which had sprung the more perfect style of Italy. Hence it arises, that in the greater number of these works of the Low Countries, despite of much external excellence, there is a poverty of sentiment, very different from the grand force of Quintin Messys; and it is only in individual examples, particularly among the earlier masters, that this defect was supplied by strong and serious feeling. The best artists of the period in question are the following:—

Bernard van Orley. In the Museum of Brussels is a 2 beautiful picture of his early days*, when he still fol-

* [Compare Passavant, *Kunstreise*, s. 395, and Sir Joshua Reynolds's *Tour, Works*, ii. p. 359, who saw this picture in the

lowed the style of his native country, and obeyed the impulse of his own feelings. The subject is the Body of the Saviour wept over by his Friends and by the Women. A profound expression of sorrow and sympathy prevails in this work, and the heads are gracefully drawn. A great number of portraits are introduced on
 3 the wing pictures. A very similar picture, without wings, is in the Städel Institution at Frankfort, and
 4 is there attributed to Gian Bellini. A picture in the former Boisserée Collection represents St. Norbert refuting the religious opinions of the heretic Tanchlin *; it contains very fine heads and rich Italian architecture.
 5 There is an extremely well-executed female portrait, in the manner of Andrea del Sarto †, in the private
 6 collection of the King of Holland, formerly at Brussels; and a picture of the artist's later time in St. Jacob, at Antwerp, representing the Last Judgment, with saints and the family of the donor on the wings. In the naked figures of those risen from the dead, which occupy the chief part of the centre picture, it is evident that the aim of the artist was to display the

Church of St. Gudule, at Brussels, and says of it, "it has great nature, but is hard, as the whole picture is in a dry, Gothic style."—ED.]

* [No. 59 (Cabinets.) Pinacothek. Tanchlin, or Tanquelin, was a wild enthusiast, who preached in the Netherlands between 1115 and 1124, in which latter year he was killed. His opinions and actions, like those of many heretics, are mostly known by the reports of his enemies.—ED.]

† [This portrait shows what B. v. Orley might have been, or rather might have continued to be: the woman holds a cat in her arms.—ED.]

utmost variety of beautiful forms. Many other pictures 7
by van Orley are dispersed in different galleries ; some
good ones are in the Belvidere of Vienna.

John Mabuse, (or Maubeuge, properly Gossaert.) 8
There are excellent pictures of his early time*. A
Descent from the Cross, with single saints on the
wings, of the year 1521, is in the possession of Mr.

* [He was born between 1496 and 1500, and died, according to
Waagen (k. u. k. in Deutschland, i. s. 177) in 1532 ; according
to Fiorillo, in 1562 : compare the note to Walpole, i. p. 87.
Maubeuge is a town in Hainault. It appears from a passage in
van Mander, quoted by Rathgeber, s. 136, n. 13, that Paul v.
Aelst, the son of Peter Koeck, painted excellent copies from the
works of Mabuse : it is very probable that many of these now pass
for originals.

Fiorillo (Gen. d. zeichn, K. in Deutschland, ii. s. 442) de-
nies that Mabuse was ever in England : compare Walpole's
Anecdotes, i. p. 91. It is clear that many of his pictures remain in
this country. His Adam and Eve, and the portraits of the children
of Henry VII., are at Hampton Court : see Mrs. Jameson's Public
Galleries, H. C. Nos. 305, 487. These came from the collection
of Charles I. There are repetitions of the portraits at Wilton,
and at Corsham : compare Waagen, k. u. k. in England, i. s.
387 ; ii. 284, 311. Walpole's Anecdotes, i. p. 91, with Dallaway's
note.

The Descent from the Cross, belonging to Mr. Solly, came
from the Church of St. Donatus, at Brussels, (see Passavant,
Kunstreise, s. 350). Sir Thomas Baring possesses a Virgin and
Child, with Angels, which Waagen admires much, (k. u. k. in
England, ii. s. 254,) and he attributes to this same master the
picture usually called a van Eyck, at Corsham, (ibid. s. 302).
That of the mother of Henry VIII., in the same collection, he
takes for a faded picture by Holbein, (s. 304,) but the great pic-
ture, at Castle Howard, of the Adoration of the Kings, formerly
in the Orleans Gallery, is, according to Waagen, not only the
finest work extant of Mabuse, but one of the very best of the old
Flemish school. (s. 411).

9 Solly, of London. The Trinity, with allegorical figures of Peace and Charity, in the private Collection of the King of Holland, is excellent in drawing and expression. His later works show a mannered imitation of the Italians, such, for instance, as the two
10 large pictures of the Berlin Museum of Adam and Eve, and Neptune with Amphitrite, which contain only large insipid academical figures. Other works are in various galleries*.

John Schoreel, 1495—1590, was for some time a scholar of Mabuse. The best works attributed to this artist are less remarkable for spirit in telling their story, than for gentleness of expression, and for the great softness and tender feeling of his heads. They may fairly be considered as the most beautiful productions of this peculiar style: among them the following should be particularly mentioned. An altar-piece in the Städel Institution, at Frankfort†, contains, in the centre, the

* [See Passavant, *Kunstreise*, s. 392. Waagen (k. u. k. in Deutschland, i. s. 129) mentions a Virgin and Child, at Pommersfelden, as an important work of Mabuse, since it shows clearly the transition from his early and genuine style to his Italian manner. The result of this unhappy change is exhibited in the picture, No. 17, in the Chapel of St. Maurice, at Nuremberg: No. 31, in the same collection, is not held to be a genuine picture by Waagen. (Ibid.) i. s. 174, 177.—ED.]

† [This picture in the Städel Institution is No. 142 in the catalogue (1835). The figure on the second shutter is described there as being St. Louis with the Crown of Thorns.

It is now doubted whether Schoreel was really the painter of the Virgin's Death, in the Boissérée Collection, mentioned in the text (No. 69, 70, 71, Cab. Pinacothek): see Rathgeber, s. 237, who refers to the *Kunstblatt*, No. 6, s. 21-23; compare also Waagen,

Entombment of Christ, on one wing St. Veronica, with 11
a subdued expression of deep inward suffering, and on
the other, Joseph of Arimathea, an excellent and power- 12
ful head. Another altar-piece is in the former Boissérée
Collection; the subject of the centre panel is the Death
of the Virgin, not very happily composed, and man-
nered in the drapery, but at the same time it com-
prises some very beautiful heads: on the wings are
saints, with the family of the donor. The arrange-
ment of these latter figures has great dignity, and the
female heads especially are beautiful.

*Antonio Moor**, (or Moro, More,) was a scholar of 13

k. u. k. in Deutschland, i. s. 176: the latter says that it has been
named Schoreel without any real ground for the appellation.
Rathgeber (s. 235, No. 119) states, that an Adoration of the
Kings, in the Museo Borbonico, at Naples, which is there attri-
buted to Filippo Lippi, and placed among the Florentine pictures,
has been pronounced to resemble very strongly the former work
of the Death of the Virgin. It is about four feet high, and has
the Salutation painted on the outside shutters. He refers to the
Kunstblatt, 1823, No. 10, s. 159. There is, or was, a picture by
Schoreel in the collection at Corsham. See Waagen, England,
ii. s. 308.—ED.]

* [More was born at Utrecht, in 1512. He was employed to
paint Queen Mary of England, before Philip's marriage, and
remained some time in this country: afterwards he went to Spain,
and died in Flanders in 1588. Compare Walpole, i. p. 235;
Cean Bermudez, iii. p. 202. There are, at Windsor, two pictures,
professing to be portraits of Charles V. and the Duke of Alva, by
More: they are hung so high as not to admit of being properly
seen (see Waagen, England, i. s. 177; Mrs. Jameson's Public
Galleries, i. p. 243-252); both formerly belonged to Charles I.
At Hampton Court there is a portrait of More's patroness, Queen
Mary (see Waagen, i. s. 389; Mrs. Jameson, i. p. 341): another
of the same Queen is at Castle Howard (Waagen, ii. s. 415).

Schoreel, and an excellent portrait painter, quite in the simple manner of the old masters; a beautiful picture of this class is in the Berlin Museum.

- 14 *Michael Coxcie*, (or Coxis,) 1497—1592, was a scholar of Bernard Van Orley, and afterwards of Raphael. His excellent copy of the Ghent altar picture by the brothers Van Eyck, has been already mentioned (§ xvi. 17).
- 15 In the Collection of the Town House at Louvain, is a picture of Christ between St. Peter and St. Paul, with some angels above, much injured certainly, but still showing a happy power of imitating Raphael. In his
- 16 other pictures, in the Academy of Antwerp and elsewhere, the combination of the Flemish and Italian manners is more evident.
- 17 *Lancelot Blondeel*. In the Berlin Museum is a picture of the Virgin with the Child, sitting on a rich and grotesquely-adorned throne; the Child is weak, but the Mother's figure is fine in form and in character, and there is still, in the general arrangement at least, a close affinity to the old schools.
- 18 *Martin Hemskerk*, (properly van Veen,) 1498—1574,

Two or three of his pictures, among which is his own portrait, are at Althorp: this latter is possibly the portrait formerly in the Orleans Gallery, and which sold for fifteen guineas. Compare Waagen, i. s. 516; ii. s. 540.

Joos v. Cleef, or *Cleve*, was another Fleming, who came to England in the time of Philip and Mary (see Walpole, i. p. 243). He is said to have gone mad from vanity: his position, as an artist, is between Holbein and More. At Windsor there are portraits of himself and his wife (Waagen, England, i. s. 177; Mrs. Jameson, i. s. 243). These pictures belonged to Charles I. A picture at Luton, ascribed to Holbein, is by Waagen attributed to this master (see England, ii. s. 540, 566)—ED.]

was a scholar of Schoreel. In his early works, of which there are a great number in the former Boisserée Collection, we find the simple and tender feeling of his master, but in his later ones there prevails a very mannered imitation of the Italians.

To these, and other artists of the Low Countries, we may add some from the neighbouring parts of Germany, whose works bear a close affinity in style to those of the Flemish school. One such is *Bartholomew de Bruyn* 19 of Cologne, an excellent master of this time; his chief work is of the year 1536, and consists of the pictures over the high altar of St. Victor at Xanten, being the double wings of a reliquary painted on both sides. On the exterior are figures of different saints, the size of life, together with events from the life of the Empress Helena, and the Martyrdom of the Theban Legion; in the interior are several scenes from the Passion of Christ. Numerous works by de Bruyn, some of them excellent, are in the former Boisserée Collection, as well as in the 20 City Museum, and the Lyversberg Collection at Cologne*: de Bruyn is also distinguished as a portrait painter.

There were several clever masters of the same family, 21 of the name of *zum Ring*, from Münster; the best of these were the following:—*Ludger zum Ring*, the elder—his most important work, of 1538, is in the possession of the Westphalian Art-Union at Münster; it 22

* [Waagen (England, ii. s. 441) speaks of an admirable picture at Althorp, which he ascribes to Barth. de Bruyn, but which is attributed to Albert Dürer. He describes it as resembling much the celebrated Death of the Virgin commonly assigned to Schoreel. —ED.]

represents God the Father, surrounded by the heavenly host, as the avenger of sin, with Christ and the Virgin interceding; by their side is the donor; it is grand and earnest in sentiment, but wants grace, and is 23 unfortunately much injured. *Herrmann zum Ring*, the son of Ludger, was a more important artist; his principal work, the Raising of Lazarus, in the Cathedral at Münster, is a rich composition, with great expression of character and excellent execution; it may be said nearly to equal the works attributed to Schoreel*.

- 1 § XXXVIII. It should be observed that about this time landscape painting first assumed its place as an independent branch of art in the Low Countries. Previously, in the works of van Eyck and of his followers, landscape was an important element of the whole picture, but many artists now went further, and made this portion of the composition more and more prominent, until the sacred event, which they did not yet venture to exclude altogether, became a mere accessory.

* [A master who ought to be named here, is *John Stradanus*, or *Straet*, who was born at Bruges in 1536, and is supposed to have died in 1618, or as others hold, in 1605: see Fiorillo, *Gesch. d. z. k. in Deutschland*, &c., ii. s. 498. He worked principally in Italy, and assisted Vasari in painting the Palazzo vecchio at Florence: see Vasari in *vita di Taddeo Zuccherò*, p. 961. His works are rare out of Italy: a picture of his, at Nuremberg, is mentioned by Waagen, *k. u. k. in Deutschland*, i. s. 211.

A reference should also be made to *Lucas Cornelii*, the painter of the series of portraits at Penshurst, and of the five portraits of ladies of the Court of Henry VIII. at Hampton Court.—See Walpole, i. p. 113; Mrs. Jameson's *Public Galleries*, ii. p. 344.—ED.]

A peculiar redundancy in the details characterizes the first stage in the development of landscape painting; this feature is seen particularly in the introduction of all kinds of fantastic mountain forms, which rarely combine into a harmonious whole; a childish taste, too, for contrast and variety prevails, and the details, even in the extreme distance, are executed with the greatest care and minuteness. The principal artists in this line are *Joachim Patenier* and *Herri de Bles*, who may be classed, with reference to their few historical works, with the masters just named above. Specimens of the different styles of Patenier and de Bles are to be seen in the Berlin Museum, among which we may cite as an example an interesting landscape by Patenier*. In the centre of the picture, as the necessary point of the union to the whole, is the Virgin with the

* [This picture of Patenier is No. 105, Part 2nd, in Waagen's catalogue of the Berlin Gallery; see also No. 93, (Cabinets,) in the catalogue of the Pinacothek. There are several of his works at Vienna, and one was in the possession of the Chev. v. Kirschbaum, at Munich (Schottky, *München's Kunstschatze*, s. 241). Mr. Beckford had excellent specimens in this country, both of Patenier and de Bles: see Waagen, *England*, ii. s. 334; Passavant, *Kunstreise*, s. 152.

Herri de Bles, or Henrijck met de Bles, was born at Bovines, near Dinant: he is called by Vasari, Enrico da Dinant, (p. 1100,) but his common Italian nickname was "Civetta," from the owl which he introduced, as a mark, into almost all his works. Compare James's *Dutch and Flemish Schools*, p. 107. Passavant (*Kunstreise*, s. 97, 398) mentions two pictures attributed to de Bles belonging to Mr. Aders, and several others at Cologne: see also Nos. 89-91 (Cabinets) of the Pinacothek. A curious picture said to be by de Bles, and belonging to Mr. Baring Wall, has this year been exhibited in the British Institution.—ED.]

Child, resting on the Flight into Egypt; around her is an extensive view, in the back ground an immense rock, its summit reaching to the clouds, and a monastery in a hollow, to which a flight of steps leads up; on the sides of the rock are villages, with various groups of houses; on the left are distant mountains, on the right a broad river in a valley with a city on its banks, and the sea forms the horizon; the distance is of a sharp bluish-green colour*.

* [A great deal might be written on the development of landscape painting, as an independent branch of art, and on the sense of the picturesque which it serves at once to gratify and to cultivate, but this is not the place for a lengthened discussion on such a subject. The existence of any taste for the picturesque, or any landscape painting, among the Greeks, has been denied in terms much too general (see Becker, *Charikles*, i. s. 219).

I cannot do more here than refer the reader, who is desirous of investigating this question with reference to ancient art, to Winkelman's *Werke*, Dresden, 1808, vol. ii. s. 256, note, s. 353. Plato, *Critids* (Bekker. v. ii. pt. 3, p. 147). Pliny, xxxv. 10. Müller, *Handbuch der Kunst*. § 163, 5; § 435. Vitruvius, vii. 5. The description, too, of the Vale of Tempe, in Ælian, certainly implies some taste for the picturesque.—ED.]

BOOK IV.

NORTHERN ART UNDER ITALIAN INFLUENCE.

MASTERS OF THE SIXTEENTH CENTURY.

§ XXXIX. MANY of the masters named in the preceding pages, who endeavoured to improve their native style by the study of southern art, became aware in the latter part of their career of the want of harmony between such discordant elements, and therefore devoted themselves exclusively to the imitation of Italian painting. In the further course of the sixteenth century, this tendency to imitation considerably increased. At first it was exclusively directed to the Roman and Florentine schools, distinguished as they were by the grand and perfect development of form; a characteristic in which the native schools were so particularly deficient. But what has been already said of former artists applies in a still greater degree to these imitators—namely, that to them was denied the living principle of that feeling, which was the source of all loftier beauty in the great masters of Italy. They got no further than an imitation of external types, and the ideal, which they certainly did attain, hardened into a mere form without spirit, meaning, or inward life. In portrait, only, which required a direct adherence to life and nature, do we meet with a few works of great excellence. In themselves, the greater number of the productions of these masters are of little worth; their importance in

the history of art rests mainly on the fact that they form a link between the older masters and the great schools of the seventeenth century. Most of the works alluded to were executed by artists who were natives of the Low Countries. These provinces, just then engaged in their violent struggle with the superior power of Spain, had at this particular moment impaired that sense of distinct and decided nationality, which is everywhere so necessary as the first requisite, and as the very soil in which art is to take root. Such a nationality, indeed, was afterwards to be developed as the ultimate consequence of those very efforts *.

- 1 § XL. Among the artists who devoted themselves the earliest to the exclusive study of Italian art is *Lambert Lombard* † (properly L. Sutermann, 1506—1560). He is the most pleasing of the contemporary masters of this school, and appropriated, in some instances with vivid feeling, the noble and dignified forms of Roman art. But as his pictures are simple and un-

* Schnaase, *Niederländische, Briefe*, s. 249, ff.

† [A very curious letter of Lambert Lombard to Vasari, is published by Gaye in his *Carteggio d'Artisti*, vol. iii. p. 173, and has been already referred to. Lambert Lombard has been sometimes confounded with Lamberto Suave, mentioned by Vasari in his *Life of M. Antonio*. Compare the note in the last edition of Vasari, p. 695, and Fiorillo, *Gesch. d. z. k. in Deutschland*, ii. s. 447. Passavant (*Kunstreise*, s. 399) says, that the best picture of L. Lombard which he ever saw, is that of the Dead Christ, in the possession of Herr Krüger, at Aix-la-Chapelle. The picture in the Berlin Gallery, referred to in the text, is No. 161, pt. 2nd, of Waagen's catalogue.—ED.]

pretending, he has not gained a reputation equal to that of later artists. Among his pictures preserved in the Berlin Museum, is a graceful and touching Madonna, 2 holding the sleeping Infant in her arms.

The celebrated scholar of Lombard, and the leader, properly speaking, of the artists of the time, was *Franz 3 Floris* (F. de Vriendt, 1520—1570), who, with reference to the important influence he exercised on art, was designated by his contemporaries as the “Lantern-bearer and road-maker of the art of the Low Countries”—a title to which they also added the honourable appellation of the Flemish Raphael. Franz Floris has indeed caught from Michael Angelo and Raphael certain of their external peculiarities in drawing and composition, and knows how to display them with peculiar pretension; but just because, with all this pretension, his works are devoid of all genuine sentiment, and are, without exception, empty, insipid, and spiritless, they are more repulsive than the other pictures of the day. One of his most insufferable productions (which, strange to say, was long considered a picture by Raphael himself) is in the Berlin Museum,—*Lot with his two Daughters* *; the 4 disgusting subject which it represents, suited only to the unscrupulous and exaggerated manner of the later Italian naturalists, is treated with singular coldness and want of truth. Greater harmony between the subject and the mode of conception, is certainly to be found in a picture, in the gallery of Sans Souci at Potsdam, 5 of *Beauty*, a naked female figure, with Death behind

* [No. 160, pt. 2.—ED.]

her. The empty pretension in the figure of life, contrasts, in this picture, in an effective manner, with the dry bony skeleton in the back-ground. Tiresome figures of the gods, by Floris, occur only too frequently in 6 various galleries. His most celebrated work is the overthrow of the Evil Angels, in the academy of Antwerp, which is, after all, a mere assemblage of well-drawn academical figures.

- Floris formed an important school. Among the artists who issued from it were the brothers Franck.
- 7 The elder of the two, *Francis Franck*, is particularly distinguished by his powerful colouring, and freedom from affectation. His best pictures are in the cathedral and academy of Antwerp. His son, *Fr. Franck*:
- 8 *the younger*, resembled him, but was perhaps more mannered. His battle of men and beasts with Death in the gallery at Munich, is a picture of interest.
- 9 Another scholar of Floris, *Francis Pourbus the elder**, deserves a high place for his simple and clever conception of life as a portrait painter. In his picture of the Preaching of St. Aloysius, in the academy of Antwerp, a good effect is produced by the introduction of several portraits.
- 10 His son, *Francis Pourbus the younger*†, was also an excellent portrait painter.

* [Waagen describes the portrait of a Knight of St. Michael, at Castle Howard, as one of Pourbus the elder's best pictures. There were also two good portraits by him at Luton. Waagen, England, ii. s. 419, 567.—ED.]

† [See two pictures of Pourbus the younger at Hampton Court (Mrs. Jameson's Public Galleries, ii. p. 413, 414). They are

The most important scholar of Floris was *Martin de Vos* (1520—1604), who afterwards formed his style in Venice, on the model of Tintoret, and with a certain feeling of the Venetian school; he departed too in some degree from the empty ideal forms of Floris, and adopted a more forcible and natural style of design. A picture by de Vos, in the Berlin Museum, represents on one side the Saviour risen from the dead and appearing to his disciples at the Sea of Tiberias; on the other, Jonah thrown into the jaws of the whale. It is a very mannered work, but full of life and passion. Martin de Vos formed a large school, and through it exercised considerable influence on art in his time.

Other artists of the second half of the sixteenth century adhered more closely to a mannered imitation of the Roman school—of this number are the Germans, *Bartholomew Spranger* and *John von Aachen*, the Netherlander *Peter de Witte* (surnamed *Candide*), *Carl van Mander*, *Henry Goltzius**, and others, whose numerous works give in general little pleasure. Goltzius

portraits of Henry IV. and Mary de Medicis. The portrait called “le Balafre,” at Althorp, is attributed to Pourbus: Waagen speaks of it as a very fine picture. England, ii. s. 541.—ED.]

* [Waagen (Deutschland, i. s. 177) mentions an Adoration of the Kings, attributed to Goltzius, in the Chapel of St. Maurice, at Nuremberg. He says, “I have never seen an authentic oil-picture of this master, but no one who knows that he first began to paint in oil in the year 1600, when he was forty-two years old, will hold this picture to be his work: the whole treatment shows, to a certainty, that it was painted before 1550, and it does not, moreover, agree with his manner, so well known from his prints.” A list of the supposed works of Goltzius will be found in Rathgeber, s. 391.—ED.]

is well known from the great number of his engravings. Van Mander has gained a reputation by his critical and biographical notices of the artists who preceded him, which far exceeds that obtained by his paintings.

- 14 The next step to de Vos is occupied by *Octavius van Veen* (Otho Venius, 1556—1634). He aimed at giving perfect roundness to his figures by a more careful shading, at improving the modelling, and blending the whole together by an harmonious arrangement of his lights and shadows : nevertheless, if we except a certain vigour of conception, he never attained to higher excellence in expression than the artists of the school of Floris. Pictures by van Veen exist in Brussels and Antwerp. The reputation of this artist rests upon the circumstance that Rubens was formed in his school.
- 15 Other masters of the time applied themselves more to the study of the Venetians ; and the results of this, in spite of much mannerism, appears always as a favourable element in their works. Among these are *Henry van Balen*, and the Germans, *Christopher Schwarz* and
- 16 *John Rottenhammer*. There is in the Berlin Museum a *Battle of the Amazons*, by the last of these artists, of an impassioned and animated character, and which deserves particular notice among the works of this period.
- 17 The productions of *Cornelius van Harlem* * (*Cornelius Cornelissen*), bear some affinity to those of Rottenhammer ; but he surpassed his contemporaries in the excellence of his soft and warm treatment of flesh.

* [One of this artist's pictures, in the Berlin Gallery, is a *Bathsheba* (No. 215, 2nd Division). The date is 1617. The flesh is admirably painted.—ED.]

although in him also the living spirit—the feeling for material beauty—is wanting. In the galleries of the 18 Museum and Royal Palace at Berlin there are several pictures by Rottenhammer.

In conclusion, *Abraham Bloemaert* must be mentioned. He has the reputation of a rank mannerist certainly, but in some instances he makes a successful effort to imitate nature with fidelity and force. In this respect we may particularly notice his pictures in the Berlin Museum. One, of the Adoration of the Shep- 20 herds, has a strong effect of light, and figures of some power; the other, of large dimensions, is a Holy Family, with the angel appearing to Joseph in a dream. The angel is very mannered in form, as was usual in sacred subjects. There is far more force in the figure of Joseph, and the accessories are painted with a happy imitation of nature.

BOOK V.

REVIVAL OF NORTHERN ART.

MASTERS OF THE SEVENTEENTH CENTURY.

INTRODUCTION.

§ XLI. IN Germany and the Low Countries traditional types and ancient habits existed side by side with all the results of the new struggles made by the human mind in the sixteenth century, but these two elements had not been reconciled and blended with each other before the time that the highest perfection of art in Italy had passed away.

The case was the same on both sides of the Alps—neither the mannered imitators of the great Italian masters in Italy, nor the northern artists who devoted themselves to the study of Italian art in the course of the sixteenth century, could do more than seize the mere external characteristics of their models. This substitution of the outward shell for the real essence of art, showed itself just at the time when the groundwork of old religious feeling had been struck away, and when confusion in creeds, clamour for Church reform, and struggles for bodily and mental freedom, had produced a state of things which could not be favourable to the fine arts. At the beginning of the seventeenth century, however, these elements of disturbance had at least in part subsided, and new ground was prepared

for the progress of the human intellect. In Italy, as we have seen (B. VI. Vol. I.), these circumstances caused a sort of revival of art, and produced a close academical imitation of the older masters, together with a vigorous and somewhat rude “naturalism.” No new principle, however, of grandeur or of deep feeling had shown itself. The result was different in the North and in the Low Countries; the termination of the contest with Spain allowed elements of national life, at once vigorous and healthful, to develop themselves freely.

In the works of the artists of the Netherlands of the seventeenth century, we recognize a revival of art in an original, and, on the whole, in a most attractive form. There is not, indeed, any aspiration after the pure beauty of ideal form, and after that feeling which is the highest in its kind, and the most universal in its effect; but as regards breadth, freedom, and originality of treatment, united with a due attention to individual objects, much that was new and important was secured in this school. The peculiar character of individual life, with its singularities, its interests, and its passions; the daily intercourse of men with each other in all its variety; Nature, in all the freedom of her every day works and operations; the expression of a happy tone of mind, in the play of light and colour; and finally, a delicacy of execution, which, without any claim to profound meaning and consequently without pretension, at least delights the eye with its bright images;—all these elements of art were now developed in the richest profusion. We will take

a review of the different departments into which painting was now divided—history, genre, landscape, animal and still life. It must, however, be borne in mind, that many transitions occur between these different departments, and that such a classification, in many cases, must necessarily be more or less arbitrary.

CHAPTER I.

HISTORICAL PAINTING.

§ XLII. IN the seventeenth century, painting in the Low Countries, and especially historical painting, divided itself into two separate branches, which had indeed been visible, although not to the same degree, at an earlier period. One took its rise in the Spanish Netherlands, and especially in Brabant, where the Catholic Church, still supreme, retained painting in her service; and where, at the same time, the new efforts were still, to a certain extent, combined with a study of the old classic masters of Italy. The second branch, which originated in Protestant Holland, followed, on the contrary, a completely independent path. Besides these two, a third class of historical painters pursued the same path as their Italian contemporaries, following the Naturalists, however, rather than the Eclectic schools. In the last class may be placed the few Germans who, at this period, whilst the thirty years' war still raged, found leisure and opportunity for the exercise of their art.

A. SCHOOL OF BRABANT.

§ XLIII. THE founder of this school—the first who successfully opposed the mannerists of the preceding period—was *Peter Paul Rubens**. In him, as in those whom we have just named, we recognize an effort to attain a precise development of form; but his forms are no longer selected according to some universal and arbitrary principle of beauty; they are those of a bold and vigorous nature, in which alone the feeling of the artist, or rather the common feeling of the period, with its leaning to pleasures of sense and to strong passion, could be appropriately expressed. It is for this reason that his compositions are always worked out with great dramatic power; the different characters are expressed with precision, and their gradations are accurately marked; each individual is stamped with perfect originality and independence. Nowhere, it must be owned, is the high purity and benignity of the great Italian masters to be found; his figures, on the contrary, are only ennobled by the peculiar glow and vivid splendour of his colouring, and sometimes he seems to show even a kind of preference for common and vulgar forms. But Rubens is always great when decided action, energetic power, or lively feeling are to be expressed. A sort of light from within shines through his figures, and they appear to be imbued with instinctive energy and natural exultation; the glow, if one

* Schnaase, *Niederländische Briefe*, s. 261, ff.

may so say, of a material inspiration, bursts through his compositions, and reconciles us even to his less pleasing subjects. It is this which always distinguishes the hand of the master from that of the scholars who assisted him, and endeavoured to make his style their own.

2 Rubens was born in Cologne, in the year 1577, where his parents settled, when forced to fly from Antwerp, but he soon returned with them to their home, and died there in 1640. He received a learned education, and was instructed in painting by Octavius van Veen. In his twenty-third year he went into Italy, and during his seven years' stay, studied mostly the works of the Venetian masters, particularly those of Titian and Paul Veronese, in whom he found the closest affinity to his own style. On his return to Antwerp, he was induced, by the numerous commissions given to him, to open a large studio and school. Throughout his life he enjoyed the highest honours, being distinguished at home by the regents of the Low Countries; and repeatedly employed on political missions of importance in Spain, Holland, and England.

3 Speaking generally, the pictures of Rubens' early time are the most pleasing, especially those which he executed soon after his return from Italy; for it is in these that his peculiar qualities are exhibited in their most attractive form. In his later pictures, in order to satisfy the innumerable demands made upon him, he not only adopted a more sketchy and less careful style of handling, but the composition and conception are less studied and complete; he was moreover often

forced to leave too a great share of the execution in the hands of his assistants.

One of the best pictures painted by Rubens, immedi- 4
ately after his return from Italy, is an altar-piece with
wings in the imperial gallery at Vienna; the centre
represents the Virgin, accompanied by four holy virgins,
presenting a splendid priestly robe to St. Ildefonso; on
the side wings are the portraits of the donors kneeling.
On the one is the Archduke Albert, Governor-general
of the Netherlands, and at his side his patron saint.
On the opposite wing, is his wife Clara Isabella, with
St. Clara. The beauty and simplicity of the compo-
sition, the grand repose of the figures on the wings,
and above all, the dazzling brightness of the most per-
fect and harmonious colouring diffused over the whole,
combine to place this picture among the very best works
of the master. The greater part of the pictures in the
Academy at Antwerp, were executed by Rubens, at
this early period, when he yet had leisure, in the
vigour of his genius, and with full feeling for his sub-
jects. Some of these should be especially mentioned,
such as a Holy Family, presented by him to the Aca- 5
demy on his installation—St. Anne teaching the Virgin 6
to read*, in which a pleasing group is made, by the
union of vigorous fresh old age, with blooming, but
formed and graceful youth—St. Theresa prostrate at 7

* [This picture is described by Sir Joshua Reynolds in his *Tour*: see *Works*, v. ii. p. 300. He says, "the white silk drapery of the Virgin is well painted, but not historical; the silk is too particularly distinguished." The St. Theresa is referred to in the same page.—ED.]

the feet of the Redeemer, beseeching him, in fervent prayer, with a beautiful expression of entire disregard of self, for the deliverance of the souls from purgatory—

- 8 St. Francis of Assisi, receiving the Last Sacrament, an imitation of a similar picture of St. Jerome, by Agostino Caracci (Vol. 1. § cvi.), than which it is perhaps less tranquil in composition, but more energetic, and far more full of life in the execution*—lastly, an altar-piece, originally painted for the Michielson Family†.

This last picture may not only be recognized as one of his early time, by the extreme carefulness and finish of execution, but it shows the anxious struggles of the artist to develop the style which floated before his mind. The centre piece contains the dead body of Christ taken down from the Cross; the sides, the Virgin and Child, and the Evangelist John. The gradations of sorrow in the different persons attending on the body, are marked with a careful, and almost studied distinction; the colours are laid on more thickly than in later works, and Rubens appears to have exercised himself particularly in blending the tones in contrast with each other, and in bringing out their full richness. There is the same vigorous life as in his later works,

* [See Sir Joshua Reynolds's *Tour*, Works, v. ii. p. 324, who says, "the saint is receiving the Communion, accompanied with many of his order: he is nearly naked, without dignity, and appears more like a lazar than a saint. Though there are good heads in this picture, yet the principal figure being so disgusting, it does not deserve much commendation.—ED.]

† ["This," says Sir Joshua, "is one of his most careful pictures; the characters are of a higher style of beauty than usual, particularly the Mary Magdalen weeping, with her hands clenched." Works, v. ii. 389.—ED.]

but so perfectly tempered, that this quality serves only to give more warmth to the expression. It is precisely this moderation and reserve, combined with such fullness and power, which lend to the figures their peculiar charm*. Another great painting of the more developed 10 period, distinguished alike by greater power and freedom, and by the most profound feeling, is Christ on the Cross, between the two Thieves; at his feet are his followers in deep sorrow; Mary Magdalene appears to struggle with her violent feelings, as if she would yet ward off the thrust which Longinus is about to inflict on the already lifeless Redeemer; a few soldiers stand near. The simplicity of the composition allows the groups of grand figures, equally powerful in drawing and colouring, to produce a still more impressive effect†.

Perhaps the greatest works of Rubens are those in 11 the transepts of the Cathedral at Antwerp; on one side is the elevation of the Cross by a crowd of executioners, with the body of Christ hanging upon it; on the other is the descent from the Cross; in both the groups are 12 arranged with simplicity and distinctness; the colours are full and harmonious; the feeling of violent bodily exertion perfectly suits the powerful figures which

* Schnaase, as above, p. 262.

† [A detailed criticism on this picture of the Crucifixion will be found in Sir Joshua Reynolds's *Tour. Works*, v. ii. p. 317. Of the Magdalen, he thus expresses himself: "This is by far the most beautiful profile I ever saw of Rubens, or, I think, of any other painter; the excellence of its colouring is beyond expression." There are also some admirable remarks, by the same author, on Bolswert's print from this picture, and on the general principles which ought to regulate the *translation* of colour into black and white.—ED.]

Rubens so much loved to introduce. If this expression of physical strength predominates in the first picture of the elevation, and is in strict accordance with the subject, the expression of deep inward suffering, and the painful excitement of the feelings in the second, combine to render it the more interesting of the two*. The wings of both are excellent, particularly those of the second picture; the visit of Mary to Elizabeth, in which the two women meet on the high steps of a house, is as new in conception, as it is suitable to the narrow space.

13 Over the principal altar of the Cathedral is the Assumption of the Virgin, a less attractive picture; the subject was far less suited to the peculiar genius of Rubens than those mentioned before†.

14 Among Rubens' best works in Antwerp, must be noted the paintings of his sepulchral chapel in the
15 Church of St. James, and another in the Church of

* [Sir Joshua (Works, v. ii. p. 280, 282) observes: "The greatest peculiarity of this composition is the contrivance of the white sheet, on which the body of Jesus lies; this circumstance was probably what induced Rubens to adopt the composition. He well knew what effect white linen, opposed to flesh, must have with his power of colouring; and the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it." He afterwards goes on to remark the principal light is formed by the body of Christ and the white sheet, without a second light bearing any proportion to the principal. "In this respect," he says truly, "it has more the manner of Rembrandt's disposition of light than any other of Rubens' works." This it is which gives such a striking effect of unity to this marvellous picture. The idea of the composition is probably taken from Daniel da Volterra's celebrated Descent from the Cross. (see vol. i. LXVIII. 4.)—ED.]

† Schnaase, s. 220.

the Augustines *; both represent the Virgin surrounded by Saints, and both contain the portrait of the painter, under the figures of St. George. If in these, as well as in other altar-pieces, where no dramatic event is expressed, there is a certain redundancy in the composition, and exuberant strength in the figures, still the spirited treatment of the subject, and the warm brilliant colouring, have a happy and appropriate effect.

With these works should be classed two other large 16 altar-pieces, taken from the Jesuit's Church in Antwerp, and at present in the Imperial Gallery of the Belvidere at Vienna, which represent the miracles performed by 17 St. Ignatius Loyola and St. Francis Xavier. In these two, it must be owned, the composition is rather overcharged, so as in some degree to disturb the symmetry of the grouping, but, on the other hand, the action is developed with powerful dramatic effect. The arrangement of the whole is impressive and full of meaning, and there is much dignified repose and solemnity, in the prominent figures of the two saints. The same gallery is extremely rich in the works of Rubens, among the most celebrated of which is St. Ambrose refusing to admit the 18 Emperor Theodosius into the Church †.

Perhaps the greatest number of Rubens' paintings in

* [Of the picture in the Church of St. James, Sir Joshua Reynolds observes, "For effect of colours this yields to none of Rubens's works, and the characters have more beauty than is common with him," v. ii. p. 331.—ED.]

† [The Rubenses at Vienna are among the finest in existence. Our own National Gallery possesses a small copy of the St. Ambrose, by Vandyke, which was purchased by Mr. Angerstein for 1,600*l*. See Mrs. Jameson's *Public Galleries*, vol. i. p. 79.—ED.]

any one place, is to be found in the Gallery of Munich*. They present a rare opportunity for studying the varied styles of the artist; there is no picture amongst them to be compared, in depth of feeling, to the master-works at Antwerp, but they contain most striking models for the treatment of excited passions and violent physical efforts. Some small pictures, almost of a sketchy character, deserve particular notice, and above all the

19 Battle of the Amazons; we look up a river, crossed by a high arched bridge; a wild host of Amazons, pursued by Greeks, is pouring over it, and on its centre rages the thickest of the battle; on the left, in the fore-ground, some of the Amazons are driven into the river; on the right, others, with their horses, plunge from the high banks into the foaming waves. Notwithstanding the confusion of the combat, the composition is perfectly in-

* [The greater part of the Rubenses now at Munich were formerly at Düsseldorf, where they were seen by Sir Joshua Reynolds, and are criticised in his *Tour*. It is not necessary to refer to the number of every picture in the catalogue of the Pinacothek, or to quote Sir Joshua's remarks at any length. He admires, especially, the genius shown in the "small Fall of the Angels," without having seen which, it is, he says, impossible to form an adequate idea of the power of Rubens. The Battle of the Amazons, too, spoken of in the text, has the same character. Reynolds was certainly wrong in saying that the family picture, with the dog and dwarf, did not represent Lord and Lady Arundel. This error is noticed by Burnet in his "*Practical Hints on Colouring*," but both he and Dallaway, in his notes to Walpole (vol. ii. p. 177), are, we are now able to say, mistaken in supposing that the picture was executed in England. So, at least, it would appear from the letter of Lord Arundel's agent, dated July 17, 1620, which is printed by Mr. Carpenter in his late valuable publication on Vandyke (see p. 6. Compare Tierney's *History of Arundel*, v. ii. p. 489).—ED.]

telligible; the groups stand in admirable relation to each other. The execution, particularly that of the landscape, is masterly; the view through the arches of the bridge, and the water, are splendidly painted. The Conversion of 20 St. Paul, notwithstanding the great number of figures, is also very clear in its arrangement, and is dashed in upon the panel with a daring and masterly hand. We see how the caravan, pursuing its road, is entirely overthrown by the flash of lightning; Paul, separated from the party, lies prostrate on the ground in front; the attitudes of the affrighted soldiers, the prancing horses, the draperies fluttering in the storm—all is most happily given. The same composition, with figures of the size of life, by 21 Rubens, is in the collection of Mr. Miles, of Leigh Court, near Bristol*. The picture of Sennacherib and 22 his army routed in a single night by the angel of the Lord, which is also in the Munich Gallery, is not quite so satisfactory; though it is exceedingly powerful in effect, it is somewhat confused in its arrangement †. On the other hand, the Samson betrayed by Dalilah, is 23 a picture of a larger size and of greater importance. Shorn of his hair, the hero springs from the fatal couch, and wrestles with powerless rage against the bonds that confine him; his captors surround him and exert themselves to the utmost to hold him. On one side, Dalilah, supported by a pillow, and loosely clothed in transparent

* [Compare on this picture of the Conversion of St. Paul, Buchanan's *Memoirs*, ii. p. 191; Waagen, *England*, ii. s. 355. Mr. Miles's collection contains two other fine Rubenses.—ED.]

† [Of the Sennacherib, Sir Joshua says, "In this picture there is great repose of shadow in large masses; the figures and horses are full of animation." *Works*, ii. p. 402.—ED.]

drapery, looks back, half in mockery and half in fear, on the vanquished Samson, whilst her anxious attendant is endeavouring to withdraw her beyond his reach.

24 Another masterly picture, with figures of the size of life, is a group of horsemen engaged in combat with two lions*. The climax of powerful and impassioned action between men and animals, and the perfect judgment with which the subject is worked out, make this picture peculiarly grand and interesting.

25 In the Munich Gallery there are also several pictures, of which the subject is the Fall of the Damned†. In these, however, an extravagant fancy already prevails, which aims no longer at a grand arrangement of the whole, but in substance contents itself with wild and contorted masses of coarsely formed naked figures.

26 Two large pictures in the Schleissheim Gallery, of the Last Judgment, and the Destruction of the Seven-headed Dragon, have also little to recommend them.

In other works which exhibit the naked figures, Rubens often displeases the eye by the heaviness of his forms, and the coarseness of his conception; for instance, in his feasts of Bacchanals, such as occur in

27 various galleries, and one of which may be seen at Munich. But there are other works of this kind, in which a spirit of joyousness and animal vigour is so prominent, that these full forms give less offence, if they

* ["His animals, particularly lions and horses, are so admirable, that it may be said they never were properly represented but by him." (Reynolds's Works, ii. p. 422). They have, indeed, that character of physical energy and animal life which no master has ever equalled.—ED.]

† [See the former note, p. 230.—ED.]

are not absolutely justifiable. Excellent examples of this class also are to be found in the Munich Gallery, such as *Castor and Pollux carrying off the Daughters of Leucippus* *, and the picture of sleeping Wood-nymphs surprised by Satyrs. Many other pictures of this kind are to be found elsewhere ; for example, in the galleries of the royal palaces at Berlin and Sans Souci near Potsdam. In these works, indeed, which represent principally mythical subjects, and which were executed for the saloons of the rich and great, the master's own hand is generally to be recognised only in the principal parts.

The same remarks will apply to another class of Rubens' pictures, those in which the characters of ancient mythology are introduced as allegorical figures, for the most part with special reference to historical

* [Nothing ever exceeded the colouring of the flesh in this picture of the daughters of Leucippus. With regard to the general character of Rubens's figures, it is worth while to quote Fuseli's description of them, which is, to say the least, as bombastic in language as those figures are in form. He says, " The male forms of Rubens are the brawny pulp of slaughtermen ; his females are hillocks of roses : overwhelmed muscles, dislocated bones, and distorted joints are swept along in a gulph of colours, as herbage, trees and shrubs are whirled, tossed, or absorbed by vernal inundation." (Aphorisms. Knowles, iii. p. 123.)

It may be doubted whether Fuseli was the man who could safely criticise exaggeration of any kind in form : Rubens, too, at any rate gave us some compensation in his colour. His most disgusting pictures, even those which are thoroughly pervaded by the feeling of Bacchanalian riot and brutish sensuality, have still an animal vigour and a real life, joined with a beauty of colour and a power of execution which must extort our admiration in spite of their coarseness. Such is his *Rape of the Sabines*, and such are many of that large number of his works to be seen at Blenheim.—ED.]

- events, and intermixed with portraits. The character of these allegories is always insipid, and often commonplace. They are not the offspring of any strong or genuine feeling, but the mere result of an effort after external decoration and external splendour; they form a strong contrast to the vivid conception of life in which
- 32 Rubens was so great a master. His principal work of this kind is the great series of paintings now in the Louvre, which represents the History of Mary de Medicis, and was executed by her command. It is only in those pictures of the series in which the events of real history predominate, that we again find the free and beautiful style of the master. This taste for ornamental allegory has unhappily produced much that is offensive amongst the followers of Rubens.
- 33 In his portraits, on the contrary, Rubens appears to greater advantage*, for in them we recognise his fresh and vigorous conception of nature, generally united with a more careful handling and a more studied execution

* [We are fortunate enough to possess, in England, one of the most celebrated, if not the most celebrated, of these portraits by Rubens—the “Chapeau de Paille,” now belonging to Sir Robert Peel. Compare Mrs. Jameson’s *Private Galleries*, p. 361; Waagen, *England*, ii. s. 279. This picture was seen and admired by Sir Joshua whilst it was the property of M. van Haveren at Antwerp. (*Works*, ii. p. 336.) Sir Robert Peel is said to have given 3,500 guineas for it. A list of portraits supposed to have been painted by Rubens, whilst he was in England, is given in the notes to Dallaway’s *Walpole*, ii. p. 176. That of Lord and Lady Arundel, it has been already stated, was executed abroad: another portrait of Lord Arundel himself, at Warwick Castle, is favourably noticed by Waagen. (*England*, ii. s. 364; compare Passavant, *Kunstreise*, s. 219.) A complete list of Rubens’ known works will be found in Rathgeber, *Annalen der Niederländischen Malerei*, Rubens, ss. 74–96.—ED.]

than is to be seen in the greater part of his historical works. In the English and French galleries, and in the most important collections of Germany, numerous portraits exist from his hand—some of the very highest merit. He has frequently painted himself and his two wives, and with particular pleasure the second, Helena Forman, so celebrated for her beauty. Among the best 34 of his portraits is the picture in the Pitti Palace, at Florence, of himself and his brother, with Justus Lipsius and Hugo Grotius.

The number of pictures ascribed to Rubens is in- 35 calculable. Those mentioned here are cited only as good examples of his different manners. His remarkable productions in landscape painting will be mentioned hereafter (§ lviii. 21), in the review of this branch of the art, on the development of which they exercised great influence*.

* [It may interest the reader to dwell a little longer on Rubens's journeys into Spain and England, more especially as the notices on these points in the ordinary books are not very precise. Dallaway, in his edition of Walpole (vol. ii. p. 176, n.) says, Rubens staid in England not exceeding two years: Walpole in the text (p. 184) states, "I do not find how long Rubens staid in England, probably not above a year." According to Cean Bermudez (*Diccionario*, iv. p. 266) Rubens left Madrid on the 26th of April, 1629, and went to Brussels, whence he immediately proceeded to England. It appears that Rubens was to be the bearer, on his journey homewards, of a letter from Dupuy to Gevaerts, dated at Paris, May 12, 1629, (see *Lettres inédites de P. P. Rubens*, par Emile Gachet, Brussels, 1840.) We further learn from a letter written by Rubens from England, on the 8th of August, that he stayed not quite four days at his own house on his return from Spain (see Gachet, p. 229, comp. p. 233.) The Infanta, it would seem, had received the despatches brought from Madrid by Rubens, before the 17th of May. (Gachet, p. 231, n. 2.) Consequently, we may conclude

1 § XLIV. The most celebrated of Rubens' scholars is Antony van Dyck (1599—1641). In his earlier works,

that Rubens was in England before the beginning of June 1629. At the end of December of the same year, Rubens was in daily expectation of leaving England. (Gachet, p. 249.) In the month of March he had returned to Brussels. (Carpenter, p. 169.) The entry respecting the warrant under the privy seal for 500*l.*, on account of the hat-band and diamond ring presented to Rubens, as is supposed on his taking leave, is dated February 20, 1630; he was knighted at Whitehall on the following day. The extract from the Lord Chamberlain's books states the payment made to Gerbier for the charges and entertainment of Rubens, his brother-in-law Brant, and his suite, as being for the time from December 7 to February 22, 1630. This latter date probably marks the day of his departure. He remained, therefore, in England, nearly, if not quite, nine months.

Rubens's great work, the ceiling of Whitehall, was, of course, not painted whilst he was in this country, and in fact was not finished till nearly six years afterwards: the proofs of this will be seen in Mr. Carpenter's work, p. 169-171. After his return to Flanders he again visited Spain, and in the course of the year married his second wife, Helena Forman. Rubens received 3,000*l.* for the ceiling: it was restored in 1687 by Walton, and again in the time of George III. by Cipriani. (Dallaway's *Walpole*, ii. p. 173.)

With regard to Rubens' journeys to Spain, his first visit was in 1605, on a mission from Vincenzo Gonzaga, the Duke of Mantua, to Philip III. The court was then at Valladolid, and Rubens painted three large pictures for the Franciscan nuns of Fuensaldaña, about a league from that city. (Cean Bermudez, iv. p. 258.) These pictures are now in the Museum at Valladolid: (see Ford's *Hand-book*, p. 629.) The story of Rubens having been in Spain at the same time as Charles I., in 1623, seems to be completely false. (See Fiorillo, *Gesch. d. z. k. in Deutschland*, iii. s. 8. Cean Bermudez, iv. p. 262.) His first acquaintance with Buckingham is said to have been in 1625. (See Gachet, *pref.* p. xxxv. and Waagen, *Rubens*, s. 205.)

His next visit to Spain was in the autumn of 1628: in his letter to Dupuy, (Gachet, p. 217,) dated August 10, he speaks of the

the endeavour of the pupil to appropriate to himself the peculiarities of the master, even to exaggeration, is

journey as then likely to happen; according to Cean Bermudez, (probably on the authority of Pacheco, *arte de la Pintura*, p. 100,) he arrived at Madrid in the course of the same month: his stay on this occasion was, therefore, nine months, since he left Spain for England in April (see Pacheco, p. 100). As has been already stated, he again went to Spain after his mission to England. Besides the original pictures painted by Rubens in Spain, during his visit in 1628, he copied *all* the Titians belonging to the king, so at least says Pacheco. Among the most remarkable of Rubens's numerous pictures which were formerly in Spain, were the large works in the convent of Dominican nuns at Loeches, a village of New Castile, about five leagues from Madrid. This convent was founded by the Conde-Duque: thither he retired when first in disgrace, and there he was buried. There were four smaller pictures and six larger, the latter being intended for tapestry. When the French were in Spain, two of the larger (the Triumph of Religion and the Elijah) passed into the hands of Sebastiani, and are now in the Louvre. Four more are in the Marquis of Westminster's collection, having been bought for 10,000*l.* of Bourcke, who had been Danish minister at Madrid. An account of the whole transaction with a reference to Mr. Buchanan's Memoirs, will be found in Ford's Hand-book, vol. ii. p. 882: compare Cean Bermudez, iv. p. 274. Mrs. Jameson's Private Galleries, p. 272. Waagen, England, ii. s. 114. The latter thinks that these large pictures were mainly, if not entirely, executed by the artist's pupils.

It is impossible to give anything like a list of the works of Rubens which are in this country: the "Rubens Room" at Windsor contains eleven: there are eighteen or twenty, I believe, at Blenheim: the "Chapeau de Paille" has already been spoken of, as well as some of the pictures in the Grosvenor Gallery, where there are, however, several others besides those which originally came from Loeches. (See Mrs. Jameson's Private Galleries, pp. 271, 272.) In addition to other works of Rubens, Lord Ashburton has the celebrated Wolf-hunt, painted in 1612 for the Spanish general, Legranes. (See Waagen, England, ii. s. 84.) The Conversion of St. Paul has been mentioned in the text; Mr. Miles has also a large picture of the Woman taken in Adultery,

very evident. Some rare examples of this early tendency are preserved in the Berlin Museum*. Among

and a Holy Family. There are several portraits at Warwick Castle, as well as the picture of Ignatius Loyola from the Jesuits' College at Antwerp. (See Waagen, *England*, ii. s. 367.)

I cannot do more than refer to the collections at Castle Howard, Althorp, Wilton, Petworth, Cobham, and others, which are rich in the works of this great master.

The Judgment of Paris in the National Gallery, which was purchased from Mr. Penrice's collection, is, perhaps, one of the finest specimens of Rubens in this country: it is said to have cost the nation 4,000*l*. The Elevation of the Brazen Serpent was purchased by the Government in 1837: it was imported by Mr. Wilson. (See Buchanan's *Memoirs*, ii. p. 201.) The Rape of the Sabines has been already alluded to. The "Peace and War," now again the property of England, was painted for Charles I.; sold; purchased from the Doria family in 1802 by Mr. Buchanan's agent; and after the purchase, in relining the picture, the initials, C. R., and the crown on the original canvas, caused it to be recognised as that described in the catalogue of Charles's pictures. (See Buchanan's *Memoirs*, ii. pp. 108, 110, &c.) It was presented to the nation by the Marquis of Stafford. The "St. Bavon" was also imported by Mr. Buchanan for Mr. Holwell Carr in 1805. For the innumerable Rubenses in the Madrid Gallery the reader may now be referred to Mr. Ford's admirable *Hand-book of Spain*, pp. 763-8. — *Ed.*]

* [Waagen (*England*, ii. s. 173) considers the St. Martin dividing his cloak with the Beggar, at Windsor, which is attributed to Rubens, as a work of Vandyck of this period. Sir Joshua, speaking of three pictures at Düsseldorf,—now it is presumed at Munich,—a St. Sebastian, a Susanna, and a Pietà, thus characterizes the early manner of the master. "This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards he represented the effects of common day-light: both were equally true to nature; but his first manner carries a superiority with it and seizes our attention, whilst the pictures painted in his latter manner run a risk of being overlooked." *Works*, ii. p. 381. In the preceding page Reynolds had mentioned a Pietà which was attributed to Vandyck,

them is a picture of the two St. Johns, which bears the impress of genius still untamed, and exhibits a conscious display of dexterity of hand. Similar to it is the out-
pouring of the Holy Spirit, not happy as a composition,
but with heads full of life and character. Still more
important is a Crowning with thorns and mocking of
Christ, in which the figures are executed with power,
though not free from exaggeration; the composition,
however, is clearer, and the development of character
more varied.

Afterwards, and probably in consequence of his studies
in Italy, Vandyck abandoned the taste of his master
for what is violent and exaggerated, and formed for
himself a peculiar style, in which he executed numerous
works. Instead of delineating violent passion, and the
heavy forms of a ruder nature, he sought to emulate the
more graceful figures and the softer colouring of the
Italian masters, particularly of Titian; and at the same
time he endeavoured to give the expression of deeper
feelings—of a more tender love, a more spiritualized
sorrow, and a more touching emotion. His subjects
have generally a character of outward repose, and are
confined within a narrow circle. In the hands of Van-
dyck, this rather sentimental manner has been brought
to the highest perfection, and imbued with the deepest
pathos; but he does not always observe the proper
limits, and sometimes borders upon the artificial and
theatrical.

but held by some to be a work of Rubens, and he adds, “ This difference of opinion among connoisseurs shows sufficiently how much the first manner of Vandyck was like that of Rubens. He is almost the only instance of a successful imitation.”—ED.]

5 The picture of the elevation of the Cross in a chapel of the choir of the church of the Virgin, at Courtray, belongs to the period of transition from the earlier to the later style of the artist*. The bold drawing of the few figures—the animated figure of the horseman in armour, turned to the spectator, and the three executioners—all this is still very powerful, and reminds us of Rubens. The colouring has certainly not his glowing freshness, but the expression of pain in the crucified Saviour has a character of deeper and more noble softness.

In a class of pictures of which the subjects, and partly also the composition, bear a close affinity to each other, Vandyck has admirably expressed the action of profound sorrow which overwhelms the soul. They represent the body of Christ taken down from the Cross, and mourned by his followers. In most of these the body rests on the lap of the sorrow-stricken mother, with angels,
 6 who weep and worship at her side. In the Academy of Antwerp are two pictures of this kind, by Vandyck, which still remind us, though in different degrees, of the more powerful handling of his master, and there
 7 are also two others in the gallery of Munich, of which
 8 one has many of the peculiarities of Rubens. Others are in the Louvre, and elsewhere. A fine picture of
 9 the same subject is in the Museum of Berlin—the composition, however, is rather different, as St. John, a beautiful and gentle youth, supports the head of the Saviour, and looks mournfully at Mary Magdalene, who
 10 kneels at the feet. A similar depth of sorrow and melancholy resignation is combined with an endeavour to

* Schnaase, *Niederländische Briefe*, s. 425.

give graceful form, in a series of works the subject of which is the Martyrdom of St. Sebastian. Many of the kind are in the Munich Gallery, the Louvre, and other collections.

In the Holy Families, so frequently painted by Vandyck, we generally find a charming expression of cheerfulness and soft repose; of these there are interesting 11 examples in the Munich Gallery, and several exist in the 12 English collections. In the Berlin Museum is a picture, which with these qualities, combines a deeper tone of mournful feeling. It is the Mother of Grace with her divine Child, and before them the earthly forefathers of the Redeemer, Adam, Eve, and David, who are introduced as the joint representatives of fallen man. These three faces, of great human beauty, express a consciousness of sin, but are full of trust and faith, while the noble countenance of the Queen of Heaven shows a sorrowing sympathy with earthly woe.

Other historical pictures of sacred subjects are to be 13 met with, though more rarely, as well as compositions of ancient mythology. Of all the various classes of subjects for painting, this last was the least consonant with the taste of Vandyck, as it allowed no sufficient scope for the expression of the sentimental. He might indeed display the softness of his colouring in the naked form, but he never could attain the naïveté of expression so essential under all circumstances to the successful treatment of such subjects.

Vandyck obtained his highest reputation as a portrait 14 painter; he not only knew how to represent nature in general in fine forms, and in warm and beautiful colour, but

his peculiar mode of conception enabled him to seize the more refined delicacy of the upper classes, without at the same time failing to mark with life and spirit the nicer traits of character, despite its external polish. The latter years of his life, when he resided in England, were chiefly employed in works of this kind, and the

15 English collections are extremely rich in admirable portraits by him; there are also some of great excellence in the galleries of Berlin, Vienna, Florence, Paris, and elsewhere*.

* [It is impossible to attempt, within the compass of these notes, to give a list even of Vandyck's principal works in England. A catalogue of the kind is given in Dallaway's notes to Walpole, pp. 212-222, and the reader may refer to Smith's well-known work. The principal collections are the Royal Collection, and those at Blenheim, Althorp, the Grove, Gorhambury, Stow, Worksop, Petworth, and Wilton. The division of the Chancellor Clarendon's collection of portraits must always be most deeply regretted: the portion of it still remaining in the possession of the present Earl of Clarendon is sufficient to show what its value must have been when united. Mr. Munro has a most exquisite head by Vandyck, which is said to be that of the young girl with whom he fell in love on first leaving the school of Rubens.

It appears that Vandyck was in England in February, 1626, (Carpenter, p. 9,) where, however, he did not remain long on that occasion. He returned to this country in March or April, 1632: in 1640 he made a journey into Flanders with his wife, (Maria Ruthven,) thence he proceeded to Paris, and came back to England after a stay in that capital of about two months. In December, 1641, he died, and was buried in St. Paul's; his widow married Sir Richard Pryce of Gogerddan in Cardiganshire. (See Carpenter, pp. 42, 43, 45. Dallaway's Walpole, ii. p. 229.)

Mr. Carpenter has extracted from the papers in the State Paper Office some very interesting particulars respecting the payments made to Vandyck for his works in this country; (see pp. 66, 67.) Unsparing reductions were made in the prices asked by him: thus,

There are but few imitators of Vandyck's peculiar 16 manner. The best is, perhaps, *Cornelius de Vos**; and a large and successful portrait by him in the Berlin 17 Gallery, approaches very nearly to the style of his master. *Thomas Willeborts* and *Nicholas Wieling*, who are distinguished, at least generally, by a certain cleverness of pencil, belong to the same class. There are paintings by both in the palaces of Berlin and Potsdam, and one by the former in the Museum of Berlin.

§ XLV. The other scholars and followers of Rubens 1 did little more than imitate his external peculiarities, and endeavoured to catch the boldness of his drawing, the vigorous treatment of his subject, and the fire of his composition. The tone of their master's works, however, directed them to the study of actual nature, and thus preserved them in general from the taint of extreme mannerism. But we look in vain in their works for those qualities which united to give so peculiar a charm to the productions of Rubens. We miss that ful-

the price of the portrait of Charles, probably the one now in the Louvre, with his horse, an equerry, and a page, is reduced from 200*l.* to 100*l.*: his pension, too, of 200*l.* a-year was much in arrear, and probably remained so at the time of his death.—ED.]

* [This master is omitted in Pilkington as well as in Fiorillo (*Gesch. d. z. k. in Deutschland*). A portrait in the Fitzwilliam Museum at Cambridge is attributed to him: and there are two of his pictures in the Museum at Antwerp. The picture at Berlin is No. 318, 2nd part, in Waagen's Catalogue of 1834: compare Waagen, England, ii. s. 524. The imitation of Vandyck by his Spanish pupil, *Pedro de Moya*, who will be noticed hereafter, was important on account of its influence on Murillo. Moya was with Vandyck when he died. Cean, iii. p. 207.—ED.]

ness of life, and that freshness of feeling, joined with the joyousness and vigour of well-defined character, which distinguished their master; and the pictures of his pupils afford us but little pleasure, if they are not actually repulsive. Most of their works, which are often on a colossal scale, are to be found in Brabant, especially in the churches and academy of Antwerp. The most important of these artists was *Jacob Jordaens* (1594—1678) who is particularly distinguished by correctness of drawing and cleverness of conception. One of his best compositions, which is often met with in galleries, is a representation of Twelfth Night, or another drinking party, in which a rather boorish joviality prevails. *Abraham van Diepenbeck*, *Peter van Mol*, *Theodore van Thulden*, *Erasmus Quellinus**, and others, were scholars of Rubens. To these may be added further, the artists not so closely connected with his school, such as *Gerhard Seghers*, *Caspar de Crayer*, *Nicholas de Liemaekern*. Works by the two last are preserved in Ghent. The pictures of *Abraham Jansens*, who was the bitter rival of Rubens on his first appearance in Antwerp, show an effort after the same rough fidelity to the objects of sense, but he has perhaps less than any one else of the brightness and cheerfulness which distinguished his antagonist.

* [It should be stated that *George Jameson*, the Scotch portrait painter, was a fellow pupil with Vandyck in the school of Rubens. (See Dallaway's *Walpole*, ii. p. 244.) For a criticism on one of Crayer's large works as compared with those of his master, see Sir Joshua Reynolds's *Tour*; Works, ii. p. 378. Some of Crayer's largest and finest pictures are to be seen at Amberg, the ancient capital of the Upper Palatinate. See *Waagen, Deutschland*, ii. s. 133.—ED.]

B. SCHOOL OF HOLLAND.

§ XLVI. About the beginning of the seventeenth century, a reaction from the mannered style of the masters of the preceding century had manifested itself also amongst the Dutch. In the first instance, however, satisfied with supplying the mere wants of society, the artists restricted themselves to portrait painting—a branch of art which afforded a striking contrast with the insipid and whimsical style of some of the earlier masters, among whom, however, single examples of the same kind may be found. Portrait painting had a firm and sure footing in the faithful imitation of nature. That simple and unpretending conception of the subject, which had succeeded so perfectly in Holbein and his followers, was the feeling which generally prevailed. The artist endeavoured to catch the form and figure of his model in all its individual peculiarity, and in doing this he worked with the utmost zeal and diligence, without an over-anxious attention to insignificant details, but it must also be confessed without much poetical feeling. Thus, in their pictures of this time, the national character of the Dutch is portrayed exactly as it had been formed by the possession of civil freedom and domestic comfort. If occasionally an equivocal self-complacency (an expression, however, to be charged to the model rather than the painter,) provokes an ironical smile, there is combined with it so much truth, and such technical perfection in the painting as a whole, that the greater number of these works undoubt-

edly deserve to be ranked amongst the first portraits in existence, and they accordingly serve to adorn some of the finest collections.

- 2 Of these artists, the best are *Michael Mierevelt* * (1567—1641), his scholar *Paul Moreelze* (1571—1638), *John van Ravestyn*, and *Francis Hals* † (1584—1666). The last, indeed, was born at Mechlin, but must be regarded as a Dutchman with regard to the place where he exercised his art, which he brought to a high degree of perfection. *Theodor de Keyser* stands next in time to the last-named artist. The pictures of this master are rare ; they display a most amusing naïveté in delineating the vulgar circumstances of every-day life, combined
- 3 with an execution of admirable force and truth. The picture of a Merchant with his numerous Family ‡, in the Berlin Museum, is masterly in its expression of com-
- 4 fortable and most monotonous satisfaction ; another picture, consisting of two portraits, is in the Gallery of Munich.

* [Mr. Beckford had an excellent picture by Mierevelt, of a man and woman (half length). At Woburn there is a portrait of him by himself ; see Waagen, *England*, ii. s. 325, 548. Mrs. Jameson attributes to him the picture which she conjectures to be the Infanta Clara Eugenia. (No. 656, Hampton Court.) No. 653, in the same collection, is marked as doubtful : at Windsor there is a portrait called “The Antiquarian,” by this master ; see *Public Galleries*, i. p. 247.—ED.]

† [There is a large family picture by F. Hals in the Pinacothek at Munich (No. 317). The Duke of Devonshire possesses a good portrait by him, (see Waagen, *England*, i. s. 254,) and there is a large head at Hampton Court (No. 225).—ED.]

‡ [No. 235 a, in the Berlin Museum : the picture by Keyser in the Pinacothek, is No. 418, (Cabinets).—ED.]

The most celebrated of the Dutch portrait painters, *Bartholomew van der Helst* (1613—1670), is somewhat later than those just named. He leans rather to Vandyck's manner, and his colouring particularly bears a close affinity to that of his master, but in the conception and treatment of his subject, he has all the naïveté of his predecessors*. His best work is in the Museum of 5 Amsterdam. It represents the entertainment given by the Burgher Guard of Amsterdam, to their leader Wits, on the Solemnization of the Peace of Westphalia†. In

* See Quast. in the Museum, 1834, No. 44, p. 363.

† [This picture of the "Schuttersmaaltijd," or "The Banquet of the Musqueteers," is characterised by Sir Joshua as "perhaps the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." (Works, ii. p. 355.)

Niebuhr, who was certainly not a *partial* judge of Dutch and Flemish pictures, (see *Briefe aus Holland*, Bt. 9,) has a striking passage on the subject of this picture. *Nachgel. Schriften*, i. s. 292:—

"The Schuttersmaaltijd of B. v. d. Helst and Rembrandt's Night Guard were new to us: these two pieces, and if I may venture to say so, more especially the first, are indescribably beautiful. The subject is the celebration of the Peace of Westphalia: its first excellence, no doubt, is the action and the life which pervade the picture, (all the figures are portraits, and most of them are still known,) but the truth and the nature in every object—from the Rhine wine in the large rummer glasses to the ham from which one of the guests is cutting a slice with great satisfaction to himself—are also wonderful.

"An Amsterdam man, who was formerly an officer in the burgher guard, told me how the very look of this ham-eater had wound up his feelings of hunger to an unbearable pitch, when he was once obliged whilst yet fasting to while away a long forenoon in the room of the council of war in which the picture formerly hung. He could not, he said, take his eyes off the picture, and he got at

this colossal picture we see the full length of the splendid table, with all its joyous guests. The captain, in a black dress, sits tranquilly in the centre, turned to the spectator, with one leg thrown over the other, and in his hand the blue silk banner with the arms of the city. Around are his stout companions in arms, in admirable groups, jesting and revelling, drinking and pressing each other's hands, to their hearts' content. The most varied individual character—rough, jovial and active, but faithfully reflected from nature—the greatest richness in the materials of the glittering arms and drinking vessels—the solid, broad, free handling,—all combine to give this work an unique value among pictures of its class.

- 6 A second painting, of equal excellence but of much smaller size, is in the Louvre ; it is known by the name

last into a sort of rage with the man who seemed to be mocking him, whilst he made himself so comfortable.

“ I believe that the painter would have been pleased with the compliment implied in this story, told as it was with the most prosaic simplicity, as much as Zeuxis is said to have been with the deception of the birds ; and I think that the popular voice when it speaks so strongly as this, is the best judge of art.”

It may be observed, however, with all respect for Niebuhr, that the compliment implied in the two stories is essentially different : in the case of Zeuxis it is supposed to have been the mere illusion of a dead object misleading an animal : in that of v. d. Helst, it was not the mere resemblance of the ham which made the Amsterdam burgher hungry, but a much higher operation of art ; that is to say, the keen relish and self-gratulation of the eater in the picture, awakened a kindred feeling in the spectator, by the vivid conception and truthful execution of human feeling. A similar effect might be produced on a thirsty man by the figure holding a bowl of wine in the “ Bebedores” of Velasquez.—ED.]

of the Four Burgomasters: they are in the act of distributing the prizes among the victors in archery. Single portraits by van der Helst, and by the other artists just named, are to be found in different galleries*.

§ XLVII. In the second quarter of the seventeenth century, a master appeared amongst the Dutch, who created a peculiar style of historical painting, such as formed a direct contrast to the school of Rubens in Brabant. This was *Paul Rembrandt van Ryn* (1606— 1674)†. In the commencement of his progress as an artist, he adopted the manner of the masters mentioned

* [There are two pictures attributed to v. d. Helst in our National Gallery, and one at Hampton Court. (See Mrs. Jameson's *Public Galleries*, vol. i. p. 143, 145. Nos. 140, 145; and vol. ii. p. 310, No. 94.) Mr. Hope possesses a picture of v. de Helst's best time. Waagen, *England*, ii. s. 139.) There is a full length by him in the Lichtenstein Gallery at Vienna.—ED.]

† [It has been generally assumed on Houbraken's authority that Rembrandt died in 1674: there seems good reason to believe that his decease took place ten years earlier. The reasons for this view are given by Rathgeber, *Annalen der Niederl. Malerei*, s. 200, and pref. s. vii. They are shortly these:—Five pictures and one etching of Rembrandt's are known to have been executed in the year 1661: in 1662 and 1663 there is no work of his: in 1664 there appears only the fine picture of *Lucretia*, now belonging to Mr. Munro. After this year it is said that Rembrandt's name appears in no public register, but in September, 1665, is found that of his son, Titus van Rhyn. A picture in the gallery at Gotha was supposed to bear the date 1669, but Rathgeber assures us, that on examination the third figure is illegible, and was certainly not a "6." added to which, the work itself corresponds with the artist's style in 1649. It seems probable that the date 1674, in Houbraken, was a misprint which has been perpetuated and multiplied.—ED.]

above ; accordingly his first object was to find his models among the race of men around him, and to make their forms his standard of excellence as an artist. But what his predecessors had adopted almost unconsciously and naturally, he carried out with a definite and exclusive view. He took up a hostile position against the study of the ideal, or of pure beauty of form, and deliberately, sometimes even with predilection, proceeded on the principle of imitating vulgar nature *.

He ironically termed the pieces of rusty armour and strange furniture which filled his atelier, "the antiques" from which he studied. His peculiar style has often been blamed, as a foolish caprice, and certainly every singularity into which the artist has fallen, is not to be defended; nevertheless, his mode of proceeding had a deeper foundation. Like almost all the artists of the time, his aim was not to represent the sublime repose which the contemplation of perfect beauty produces, but rather to express on the canvass the tone of his own mind, with its dark feeling of dreamy power, and subdued passion; in real truth, he struggled to give vent to a rude defiance of all conventional excellence, and in the fulfilment of this task he has indeed

* [Fuseli said, "The female forms of Rembrandt are prodigies of deformity; his males are the crippled produce of shuffling industry and sedentary toil." *Aphorisms*, 151. Knowles, iii. p. 123.

The artist's power is best felt by considering what grandeur, and even sublimity, is often concentrated within a few square inches of copper or canvass, in spite of the debased nature of the materials which are worked up into such a wondrous whole. We may fairly suppose that he cultivated ugliness in his forms in order to show what obstacles he could overcome.—ED.]

produced extraordinary effects. He gives no sharply-defined forms, but merely indicates them with a bold and vigorous brush; the principal points alone are made bright and prominent by striking lights, but at the same time the lights reflected from them penetrate in a wonderful manner the surrounding darkness, to which they thus give life and warmth. There is something phantasmagoric in this style, which reminds us of the predominant tendency of Northern art towards the close of the middle ages, to the marvellous and strange. His figures appear to us as singular and fabulous beings, but with their accessories they never fail to excite in us the poetic tone of mind aimed at by the artist, which is for the most part of a gloomy character. His pictures have a sort of musical element in them, and although they are founded on the forms of common life, they seize upon our inward feelings far more deeply than a mere imitation of nature, though much more complete in itself, could possibly do. In many respects, therefore, Rembrandt is the opposite of Rubens. If the paintings of the latter, despite their heavy, sensual forms, always preserve a certain distinguished character, as if destined to set off the pomp of the newly-established Catholic worship, or to deck the palaces of princes—in those of Rembrandt the master seems as it were a sturdy and gloomy republican: if Rubens represents exciting events in a thoroughly dramatic form, Rembrandt generally portrays the stillness of passion fermenting in concealment: if Rubens endeavours to delineate life *objectively*, with a full development of all the varied shades of character, it is the *subjective* element, the

expression of his own tone of mind, which is the chief aim of Rembrandt.

- 2 In the earlier productions of Rembrandt, these peculiarities are less apparent—he stands here in close relation to the portrait painters of his country, mentioned above, and has left works of the highest merit of the same kind. Before all must be cited a large portrait
3 of 1632*, in the Museum of the Hague. Its subject is the celebrated anatomist, Nicholas Tulp, who dissects and demonstrates on a dead body, in presence of several hearers: the execution, the modelling, and the truth of the portraits are admirable, without any of the bold effects of his later pictures. In other galleries also we meet with portraits conceived with this same simpler feeling. In portraits of his later time Rembrandt often exhibits, amid many examples of rash and daring treatment, a successful effort to delineate the peculiar character of his subjects with earnestness, fidelity and
4 care. The Dutch private collections, particularly those of van Loon, and van Sixt (a descendant of the burgo-master of that name, Rembrandt's friend and best patron), at Amsterdam, possess excellent works of the
5 kind. In the galleries of England†, particularly in

* [Compare Sir Joshua Reynolds's *Tour, Works*, ii. p. 357.—ED.]

† [Something must be said of the portraits by Rembrandt in this country. There are five in the Grosvenor Gallery, including that of the painter himself, and two heads of Berghem and his wife. (See Mrs. Jameson's *Private Collections*, p. 267.) Those of the gentleman with the hawk and the lady, (three quarters length,) are exceedingly beautiful. Mr. Wells, I believe, is the owner of an admirable portrait of Rembrandt's mother: two fine

those of the Marquis of Westminster, the Duke of Sutherland, and at Dulwich College, there are excellent examples. In the German collections, and in the Louvre, admirable portraits by Rembrandt are also found.

The most celebrated picture of this kind from his later time is the so-called "Night Watch," in the Museum of Amsterdam, of colossal size; it represents a party, with their arms, marching out to fire at a mark*. They form a joyous crowd, hurrying to and fro, loading their arms and beating their drums, whilst in the centre is the leader, a large stately figure, clothed in black from head to foot. The lights and shadows are

pictures of the same class are at Chiswick: Sir Robert Peel has an oval portrait of high excellence. In the Bridgwater Collection there are four portraits, one of which is the painter's own, at the age of about fifty. Another portrait of himself, still later in life, belongs to Mr. Rogers. Lord Ashburton's collection comprises four or five portraits, among which is that of the writing-master, Copenol, so well known from the etching; this picture came from Lucien Bonaparte's collection: two others were from Malmaison, and more remotely from Cassel. (See Waagen, ii. s. 86.) Mr. Hope has a very fine full length of a lady sitting in an arm-chair, and her husband standing beside her. In the Queen's private gallery is the celebrated picture of the Shipbuilder and his Wife, from La Fontaine's collection, as well as the portraits of the burgomaster, Pancras and his wife, and three others. (See Mrs. Jameson's Private Collections, i. p. 37, 38.) Waagen states that the only equestrian portrait by Rembrandt which he knows, is that of Turenne at Panshanger: a picture between nine and ten feet high, and nearly six feet wide. The picture of an Officer, in the Fitzwilliam Museum at Cambridge, is one of the greatest force and beauty; and the Jew in the National Gallery is equally excellent.—ED.]

* See Quast. in the Museum, 1834, No. 43, 352.

sharply opposed, and, by their piquant contrast, give the strongly-marked effect of night illumination (whence the name), although no torch is visible. However remarkable this picture may be for great individual truth in its conception and in the treatment of the subject, yet the singularity of its light and shadow, and the play of chiaroscuro, are such as show the prevailing influence on the painter's mind of that fantastic element of art to which we have already alluded.

Rembrandt's peculiar style naturally appears to most advantage when the subject represented accords with his own gloomy and powerful mind. Of this we may cite as proofs two pictures in the Berlin Museum; one, decidedly his master-work, represents the tyrannical
7 prince, Adolphus of Gueldres, who lived about the middle of the fifteenth century. He had surprised his father, the old Duke Arnold, by night, and imprisoned him in a tower of the Castle of Baeren, in order to constrain him to abdicate. "Arnold," (thus Adolphus answered the Duke of Burgundy, who endeavoured to heal the strife between the father and son,) "Arnold has been duke for four-and-forty years, it is now but fair that I should take my turn." In the picture we see the prison, at the window of which appears the aged duke, apparently summoned to hold a parley with his son: in front of him stands Adolphus, gorgeously dressed, and with the train of his princely robe borne by two Moorish boys. He raises his clenched fist at the old man, and glares at him with eyes full of rage; his thick Samson-like hair is matted round his head, wild as a horse's mane. We see with horror, by the

fierceness of his gestures, that he will not shrink from any means to obtain what he wishes. The picture has a tragic grandeur, such as Shakespeare, perhaps, alone in his *Richard III.* was capable of conceiving. It is so powerful in colour, and in the effects of light, that it would be difficult, in these respects, to find its equal. The second picture presents Moses in the act of destroying the Tables of the Law. Anger and grief appear to agitate in a fearful manner the countenance of the messenger of God. The laying on of the colour (which according to tradition, was executed not with the pencil, but with the fingers) is too bold. A third picture of the same collection, *Jacob Wrestling with the Angel*, is weaker, and wants the vivid power of the other two: the subject itself is beyond the sphere of the artist.

In other works of his *, the effect depends wholly on

* [To advert more especially to some of our principal Rembrandts, no better specimen of his cabinet pictures can be found than the "*Woman taken in Adultery*," in the National Gallery. It was painted in 1644: the other work of the *Adoration of the Shepherds*, though more sketchy, shows still greater genius. The *Woman Bathing*, or washing her linen, in the same collection, has an effect which is perfectly magical. The first of these three pictures belonged to the burgomaster, Sixt: Mr. Angerstein gave no less than 5,000*l.* for it. There is a fine Rembrandt of the same subject, but of an inferior quality, at *Blenheim*. The *Woman Bathing* was part of the bequest of Mr. Holwell Carr. (Compare *Waagen*, England, i. s. 222. *Mrs. Jameson's National Gallery*, vol. i. Nos. 45, 47, 54.) Mr. Rogers possesses a sketch in *chiaroscuro* for an allegorical picture of the *Liberation of the United Provinces*. (*Waagen*, England, i. s. 413.) The *Visitation* in the *Grosvenor Gallery* was painted in 1640, and was imported into England by *Erard*. It is thought by *Waagen* (ii. s. 118) almost to rival the "*Woman taken in Adultery*," of the National Gallery. "*Christ in the Storm*" belongs to Mr. Hope (*Waagen*, England, ii. s. 139): it was painted in 1633. The *Christ in the Garden*

some fanciful burst of light, which seems to strike on the persons in the picture with a startling and stunning power, and thus hurries the spectator with irresistible force into the world of the marvellous and the romantic.

Of this class may be specially mentioned, the
 10 Sacrifice of Abraham, in the Hermitage at Petersburg;
 11 and the Family of Tobit with the Angel, in the Louvre.

To these may be added a series of small pictures, in the
 12 Munich Gallery, of scenes from the life of Christ—but here, again, the subjects demanded a mode of treatment foreign to the tendency of the artist. In some of his pictures it is less this sudden effect of light than a still, mysterious play of chiaroscuro, which excites a peculiar
 13 dreamy tone of mind; as, for instance, in two little pictures in the Berlin Museum, which represent poor ruined hovels, with a strange rabble about them (*holy* personages, according to the idea of the artist). An extremely beauti-
 14 ful picture in the Esterhazy Gallery, in Vienna, belongs to this class as to its effect: in it two monks are engaged in study, and the space around them is wonderfully illuminated by a light placed behind a curtain.

In some paintings Rembrandt has ventured on subjects from sacred history, of a large size, and has endeavoured, in some degree, to divest himself of this fanciful tendency; but here, as might be expected, the

with the Magdalen, bearing the date of 1638, is in the Queen's private collection: it came from Malmaison, and was bought by George IV. for 1,200 guineas. (Compare Waagen, *England*, ii. s. 159. Mrs. Jameson's *Private Galleries*, p. 36.) The Adoration of the Kings in the same gallery (marked 1657), is a larger picture and of the most gorgeous character: it was bought for 2,800*l.* (Mrs. Jameson, *ibid.* p. 37.) A repetition of this work with some alterations belongs to Sir Thomas Baring.—Ed.]

vulgarity of his forms is only the more striking. The 15 most disagreeable of these pictures is Christ before Pilate, with the figures the size of life, in the Esterhazy Gallery at Vienna; the naked Christ is a most misshapen Dutch academic figure, whilst the others show some touch of the usual fantastic tendency, which in this case, however, contrasted with his vulgar conception of nature, is only disagreeable. A large Holy 16 Family, in the Munich Gallery contains, in the same manner, but little to attract us.

In some instances, also, Rembrandt has treated subjects from antique mythology. In their demand for classical purity, they were certainly but ill adapted to the gloomy and self-willed character of his style; yet at times he has contrived, in some peculiar way, to translate them successfully into a sort of fable of his own country. Among such works I reckon particularly 17 a picture of a mythological subject, in the Lichtenstein Gallery, at Vienna—a Diana appearing to a Hunter (Endymion?) His dogs howl with fear, while the little hounds of the goddess stand proudly by her side. Diana and the hunter have a kind of awkward boorish look, yet it cannot be denied that a certain charm of the marvellous has been thrown over the whole composition. The strange picture of Ganymede, in the Dresden 18 Gallery, is also to be placed in the same class.

There are, moreover, some landscape works by Rem- 19 brandt*. In the Munich Gallery is a small one of this

* [Specimens of Rembrandt's landscapes may be seen in England, in the National Gallery, in Mr. Rogers's collection, in the Queen's private collection, and in the Grosvenor Gallery: these

kind. It represents an autumn scene, with cottages amongst trees, through which the warm glow of an evening sun is streaming. He has left a great number of original etchings, which, for the most part, approach very near to the effects of his pictures, and which bear the impress of the same peculiar feeling.

1 § XLVIII. Rembrandt's style is throughout *subjective*, and the striking effects of his pictures are always in

works are as fine in their kind as his other productions. Lord Lansdowne possesses the celebrated picture of Rembrandt's Mill: it is at Bowood, and was originally in the Orleans Collection. See Buchanan's *Memoirs*, vol. i. p. 195, 196. There can be little doubt but that Rembrandt's facility in dealing with light and shade on the copper in the extreme degrees of dark and light reacted on that wonderful sense for chiaroscuro with which he was gifted. The etching needle was to him a pencil; and on the other hand he painted on the same principles which he developed and made familiar to himself in his etchings. With regard to his peculiar execution I cannot forbear quoting some admirable remarks of Sir George Beaumont, contained in one of his letters to Wilkie, written in 1807:—

“ I know few things more unpleasing in a picture than too great smoothness: there are no objects in nature perfectly smooth, except polished objects and glass; all other objects are varied by innumerable lights, reflections, and broken tints: perhaps no man ever understood this fact better than Rembrandt, and it is this which renders his drag, his scratch with the pencil stick, and his touch with the palette knife, so true to nature and so delicious to an eye capable of being charmed by the treasures of the palette: and it is the want of this which renders Wouvermans and other painters of high excellence, in other respects, comparatively insipid.”—Wilkie's *Life*, vol. i. p. 135.

No man can look at a Vanderwerf, or a Carlo Dolce, with their surfaces like a newly japanned tea-board, without feeling the truth of these observations.—ED.]

strict harmony with the tone of his own mind. This was not, however, an element of art which, like the vigorous imitation of ordinary nature by Rubens, could be imparted to others by precept or instruction. The greater number of his scholars and imitators borrowed only his external manner, without acquiring the substance which was alone fit to be clothed in such a garb. Their pictures are consequently often poor and affected, and it is only when they again turn to the simple imitation of nature, that they have produced any work of excellence. A considerable number of their productions are in the Museum of Berlin.

Among the best of Rembrandt's scholars, is *Gerbrand van den Eeckhout* (b. 1620), on whom especially some portion of the master's spirit appears to have descended. His picture of Christ with the Doctors in the Temple, 2 in the Munich Gallery, is a clever work, and approaches pretty closely to the style of the master. His Presentation in the Temple, in the Museum of Berlin, is distinguished by good chiaroscuro and by some heads full 3 of life. Other pictures of the same painter are less pleasing. *Govart Flinck* (b. 1616), another scholar of Rembrandt, is more insipid, for he endeavours to soften the striking effects of his master, and to give more attention to form, but without returning to the simplicity which characterizes a correct imitation of nature. A good picture of Flinck's, in the Museum of Amster- 4 dam, represents the burgher guard of the city, and was painted as a memorial of the Peace of Westphalia. *Ferdinand Bol*, excellent in single likenesses, is to be classed with the earlier portrait painters of

Holland *, although he was a pupil of Rembrandt, and aimed at effects of peculiar force in his lights. Amongst his works in the Berlin Museum, there is especially one very good portrait. *Nicholas Maas* † (b. 1632), whose pictures are rare, was another good portrait painter, and was also distinguished in works of genre. An excellent picture of the latter class exists in the Gallery at Prague. *G. Horst* is a singular and rather poor mannerist in Rembrandt's style. *Joris van Vliet* also is strangely fantastic, as may be seen, for instance, in a Rape of Proserpine, in the Berlin Museum, which is somewhat boldly painted in other respects; the Dutch lady's maids of the goddess hang upon her mantle, with the whole weight of their heavy bodies, and are dragged along in the most ludicrous manner. *Samuel von Hoogstraeten* (b. 1627), is less known as a painter than by his theoretical work on art. Some pictures by him are in the Imperial Gallery at Vienna.

Gerard Douw was the most distinguished and the most peculiar scholar of Rembrandt; but as he afterwards abandoned the manner of the school, his works will be spoken of hereafter, in that section which relates to the painters in "genre."

Among the artists who, without belonging, properly

* [There was a capital portrait attributed to Ferdinand Bol in the collection of Herr Speck of Leipsic. (1823.) The truth and expression in this picture were wonderful.—ED.]

† [A good many of Maas's pictures are to be found in the English collections: there are two in the National Gallery; one in the Bridgwater Collection; two in the Duke of Sutherland's possession; and one (which Waagen says is the best work he knows of the master) in the Queen's private gallery.—ED.]

speaking, to the school of Rembrandt, adopted his style, must first be named *J. Lievens**, an unsuccessful imitator 11 of Rembrandt's manner in historical subjects, but a good painter in portrait as well as in landscape. One of the most interesting of these artists is *Solomon Koning*. In the Berlin Museum there is by him a 12 picture of the Call of St. Matthew; in which the heads are very spirited, and which resemble the better works of Eeckhout. There is also the portrait of a Rabbi, a 13 head full of life, with an ardent and speaking expression of countenance.

C. THE IMITATION OF ITALIAN ART.

§ XLIX. Besides the particular schools of historical 1 painting in Brabant and Holland, already reviewed, there are still many German and Dutch artists to be noticed, who adhered to the style of Italian painting. They no longer aimed, however, at an external imita-

* [It is told of Lievens that in the midst of a popular outbreak at Leyden in 1618, he remained quietly painting in his studio without being aware of the tumult. (See Fiorillo, *Gesch. d. z. k. in Deutschland*, iii. s. 130.) The reader will recollect that a similar story is told of Parmegiano, into whose painting-room the German soldiery burst in the sack of Rome; but, as Vasari says, "Restarono in modo stupefatti di quell' opera, che come galantuomini che doveano essere, lo lasciarono seguitare." (*Vita di Franc. Mazzuoli*.) It is to be inferred from Vasari's narrative that the picture he was engaged upon was the Vision of St. Jerome, now in our National Gallery. Pliny (xxxv. 10) repeats a tale of the same kind with reference to Protogenes in the siege of Rhodes by Demetrius. Mr. Knowles, the biographer of Fuseli, possessed (?) a Raising of Lazarus by Lievens, which Professor Waagen describes as a striking picture. (*England*, ii. s. 209.)

tion of the ideal, as exhibited in the older masters, but adopted the new modifications of Italian art; particularly the style of the naturalists, whose energetic, passionate, and effective manner, was more in harmony with later efforts in their native land. These artists, who were distinguished on the whole less by high poetic feeling than by cleverness and persevering study, flourished about the middle of the seventeenth century.

- 2 The greatest among them, *Gerard Honthorst* (b. 1592), a Dutchman, was a scholar of Abraham Bloemart (already mentioned), and afterwards of Michael Angelo da Caravaggio, to whose style he for the most part adhered. Honthorst delights in illuminating his figures by strong, sharp, striking lights, such as candle-light affords, and in this manner he produces (but without Rembrandt's magical chiaroscuro) an effect which really startles us. On account of these night effects, he bears, amongst the Italians, the name of
- 3 *Gherardo dalle notti*. One of his best pictures, the Release of Peter by the Angel*, is in the Berlin Museum; the angel has just opened the door of the prison, and in a beautiful attitude of haste stretches out his hand to Peter; the latter, a rather feeble old man, dazzled by the brilliancy of the angelic vision, shades his weak eyes with his hand. We see the overwhelming burst of light into the cell, and the heavenly youth

* [Honthorst was the favourite painter of the Queen of Bohemia, and visited England in the reign of Charles I. A large picture of the Queen of Bohemia and her Children, by him, is at Cashio-bury: at Hampton Court there is an allegorical picture of Charles, his Queen, and the Duke of Buckingham, as well as several portraits: others are at Windsor, and dispersed in different country houses. See Dallaway's Walpole, ii. pp. 258-362.—ED.]

seems a personification of that light. Honthorst's works are not rare in good galleries, and that of Munich 4 possesses excellent specimens. He executed various works for the court of Brandenburg.

His brother, *William Honthorst*, worked for a long 5 time in Berlin. In the royal collection there is a series of royal portraits, and an historical piece, in which the manner of Gerard appears to be imitated, though with less spirit.

*Joachim von Sandrart**, of Frankfort, was a scholar of Gerard Honthorst (1606—88). The Death of Seneca, by him, in the Berlin Museum, is a clever picture; 6 correct according to rule, with striking effects of light. One of his best pictures is the Great Festival of the 7 Peace, held at Nuremberg in 1650, after the termination of the thirty years' war; there is some stiffness in the composition, but the individual heads are cleverly painted after the Venetian manner†. Sandrart is also known by his theoretical works, among which his "German Academy of the Arts of Painting, Sculpture, and Architecture" (1675—9), is important for the history of his contemporaries.

* [Sandrart was in England with Honthorst, which he quitted in 1627. See Dallaway's note, Walpole, ii. p. 263.—ED.]

† [Compare Waagen, k. u. k. in Deutschland, i. s. 202, who says that the heads are painted with a masterly and broad touch in a warm tone: he adds, "The portrait of the artist himself in the foreground, is, above all, successful. It bears the inscription, 'Joachim Sandrart of Stockau painted this in the year 1650.' It is remarkable that the picture was ordered by the Swedish generalissimo, the Palsgrave Charles Gustavus, and the artist was rewarded with 2,000 Rhenish florins and a gold chain of the weight of 200 ducats. The Crown of Sweden presented the picture to the city of Nuremberg."—ED.]

- 8 *Mathew Merian*, the younger, was a scholar of Sandrart.
- 9 In the same class with Sandrart, may be placed a Netherlander of this time, *Justus Sustermans*. Two pictures by him in the Berlin Museum—one an Entombment, the other the Death of Socrates—show the hand of a clever artist, standing half way between the naturalists and the Eclectic schools, and who pleases less than he might do, from the monotony of his colouring.
- 10 Another excellent master of this time, was *Karl Screta*, of Prague (1604-74). In his native city, and particularly in the public gallery, there are a great number of his works, in part of which he appears as an extremely free and clever painter of the naturalist school, after the Italian manner. A series of events from the
- 11 life of St. Wenceslaus deserve notice as of this class: in some his naturalism is of a ruder character; in others, again, there is a more intentional deviation into the manner of the Eclectics. He was excellent in portrait
- 12 also, as is shown especially by one, among the paintings in that gallery, of which the subject is the rich workshop of a lapidary and glass-cutter.

Considerably later flourished *John Kupetzky* from Hungary (1666-1740), a master also distinguished for his cleverness, strength, and fulness of colouring.

- 13 These qualities are found combined in an excellent picture of St. Francis, in the Berlin Museum. Good portraits by Kupetzky are not rare.
- 14 The remainder of the German painters of this period adopted as their style a vile imitation of the type exhibited by the Italian Eclectics and the later Venetians, or rather of that degenerate mannerism which was introduced by Pietro Berretini da Cortona.

Of such it is sufficient to name, *Joseph Werner*, 15 (first director of the Academy of Berlin,) *Peter Brandel*, and *Baron Peter von Strudel*.

In conclusion, a few painters of the Netherlands may 16 be mentioned, who about the close of the seventeenth century sought again to treat historical painting in a manner somewhat more ideal, and adopted for their immediate model the style of Nicholas Poussin (see § lxxxvi.). Among these is *Gerard Lairesse* (1640-1711), 17 an artist possessing a certain superficial cleverness, and who appears as a decided imitator of Poussin; but without ever attaining the peculiar dignity and excellence of that master. In the same class with Lairesse, are *Eglon* 18 *van der Neer* (b. 1643), *Ary de Vois*, and *Adrian van der Werff* (1659-1722), as also the son of the latter, *Peter van der Werff*, who are classed with the genre painters, particularly on account of the small size of their pictures.

The paintings of *Adrian van der Werff** are, or were, much prized in galleries, but though possessing certain technical excellencies they prove the decided degeneracy of art at this time. With the neatest execution and the utmost finish of surface, such as produce the very smoothness of ivory, these pictures of *van der Werff*'s combine a complete want of expression as regards all the higher elements of mind, with a composition full of pre-

* [For a very interesting criticism on *van der Werff*'s pictures, which is too long to quote in this place, see Sir Joshua Reynolds's Tour. (Works, ii. p. 389-392.) The works which Sir Joshua saw at Düsseldorf are now in the Pinacothek at Munich; there are nearly thirty of this artist's productions in that collection.—ED.]

tension and affectation in ideal subjects. They show us the highest point which can be attained by an union of such qualities.

CHAPTER II.

GENRE-PAINTING.

- 1 § L. ABOUT the beginning of the seventeenth century, genre, landscape, and the other subordinate branches of the art, began to free themselves from the bonds by which they had been linked to historical painting, particularly among the masters of the old Flemish school, and they thus commenced their progress towards the development of an independent existence. We trace the first step in this direction among the artists of Brabant; but their further advance and ultimate perfection is to be seen in the works of the Dutch masters, about the middle of the seventeenth century.
- 2 Genre-painting, in the common acceptation of the word, comprises the representation of common life in its every-day relations, as opposed to religious and heroic subjects, or to those of an elevated character, such as are generally supposed to fall within the province of historical painting*. According to the mode in which the subject is conceived, such works may be divided into

* The term "Genre" is really more negative than positive, and is generally applied to works of a small size which do not fall into any other definite class. It is however convenient, and although not English, has been adopted without hesitation in the text.—ED.]

two separate classes; the one representing life in its more soft and gentle relations, under the regulation of established customs and civilized manners, whilst the other exhibits its more rude and vulgar side, with the unchecked license of a free and often unbridled humour. The latter, therefore, introduces us rather to the lower classes of society; the former to the educated and well bred: the execution of pictures of the former class is for the most part vigorous, bold and free, whilst those of the latter are carefully painted, and in particular cases even elaborately finished. Both are almost always of small dimensions, because it is only on such a scale that the little interests of daily life can be concentrated into a pleasing whole. In both are to be found productions of great excellence which have various claims on our interest; but it may be at once admitted, that the finer kind of genre sometimes abandons its ground of the social relations of human life, from which it must derive its real interest, and offers nothing in their place but a careful imitation of mere uninteresting external accessories. The true principle of works of the other class also seems often to degenerate into an unmeaning pleasure in rude and vulgar scenes for their own sake, without producing any sense of their perverseness and absurdity. It may even be said that the comic feeling, which is the essential element in this kind of genre, was rarely developed in full perfection in the Low Countries at this period. In its place we find, in some artists, a tendency to the romantic and fantastic, not indeed worked out with the same fulness of meaning as by the great masters of

German art, but yet capable of producing much that is attractive and characteristic.

- 1 § LI. Even in the older schools, some pictures exist painted with a religious object, in which the sacred subject is more or less secondary, whilst those figures which are taken from the circle of every-day life occupy the most important place, and are treated with more than ordinary care and success. In the further course of the sixteenth century, as I have already remarked, the two elements of art separate more decidedly from each other, and we meet with pictures wholly taken up with subjects derived from common life. Such works were at first executed purposely in a manner which should contrast strongly with the treatment of sacred subjects, and there is often therefore an appearance of uncontrolled roughness and licence, accompanied by an ungainly and awkward attempt at humour.
- 2 The first master who came forward independently in this manner, was *Peter Breughel* the elder, called "Peasant Breughel," to distinguish him from his son of the same name: he flourished in the second half of the sixteenth century, at Antwerp. In some historical
- 3 pictures, as the *Woman taken in Adultery**, in the Munich Gallery, the *Preaching of John*, at Schleissheim, and others, this artist exhibits a certain rude and fantastic tone of thought, which shows traces of the old school of Holland (that of Lucas van Leyden). The

* [The "*Woman taken in Adultery*" was No. 202 in the old catalogue of the Munich Gallery. (1829.) I do not find it in the catalogue of the Pinacothek. (1839.) The "*Preaching of St. John*" is No. 192 (Cabinets) in the latter.—ED.]

greater number of old Breughel's pictures are scenes of peasant life, which may in like manner be considered as the supplement to similar efforts made by the earlier Dutch artists. A large picture of this kind in the 4 Berlin Museum has for its subject a dance of peasants, which makes a wild riotous scene without unity or repose in its general effect. Others, such as that in the Imperial Gallery of Vienna, representing a cudgel- 5 match between peasants, and another of a fight between pilgrims and crippled beggars, in the Berlin Museum, are likewise vulgar in feeling, although not without much life in the motives of the figures.

His son, *Peter Breughel* the younger, surnamed "*Hell* 6 *Breughel*," was a more interesting artist, who flourished about the beginning of the seventeenth century. His works are peculiar in character, for he delighted in painting night scenes by fire-light, which he finished very highly, and in which he often showed a fine feeling for landscape composition. One of the best of these is the 7 Burning of Sodom, in the Schleissheim Gallery*. But it was Hell-scenes that he principally delighted in painting, such as the Temptation of St. Anthony, Eneas in the Infernal Regions, and similar subjects. In these pictures that fiery world is peopled with the most extraordinary, fantastic, glassy-looking forms, which remind us of the strange old master, Jerome Bosch. The gal-

* [No. 227 (Cabinets), Pinacothek : the next No. is the Burning of Troy. The Breughels are among the numerous instances of artists whose family names have been entirely superseded by that of their birth-place : Breughel is a village near Breda. See Fiorillo, Deutschland, ii. s. 471.—ED.]

8 leries of Schleissheim and Dresden contain several
 pictures of this kind. A very poetical work of Breu-
 9 ghel's is in the Lichtenstein Gallery at Vienna, the com-
 position of which is rich and grand, the subject being
 the Triumph of Death. The historical figures in these
 pictures are executed in the style of the mannerists of
 the sixteenth century. There are some peasant scenes
 by young Breughel, as well as other subjects taken
 from low life, in which also something of his diabolical
 10 tendency appears. The Berlin Museum possesses one
 or two such pictures.

11 Similar scenes of demons are frequently to be found
 among the works of another artist of the same time—
David Teniers the elder (1582—1649). Temptations
 of St. Anthony, with all sorts of marvellous skeletons of
 birds, and the wildest rout of other monsters, occur in
 various galleries. In other subjects of a more tranquil
 character this artist appears to little advantage.

12 To these may be added a third artist, *David Vincken-*
booms (b. 1578), who takes, however, a more important
 position among the early landscape painters. The
 figures in his landscapes often exhibit a rough and
 13 vulgar view of common life. A genre-picture by him
 in the Berlin Museum represents a crowd of beggars
 and cripples, crowding and pushing each other before
 the gates of a monastery, from which bread is being
 distributed to them. The figures are wild and exagge-
 rated, but painted with freshness and life, and not
 without a certain degree of humour*.

* [Two early masters whose works illustrate the transition from historical painting to genre have been omitted in the text: these

§ LII. About the middle of the seventeenth century, 1 the style of genre became more definite in its peculiarities, and divided itself into the two great classes already mentioned. According to this division we will consider the productions of each class, including all the subordinate branches under one or the other. We first turn to that branch which particularly exhibits scenes from low life, such as are usually called by the Italians “Bambocciate” (compare § LIII. 11).

At the head of these painters, as the artist whose 2 reputation is the highest and most widely spread, stands *David Teniers the younger* (1610—1690), a son of the artist of the same name already mentioned. At a later period he became Director of the Academy at Antwerp, and is the only Netherlander who fills an important position as a genre-painter. The elder Teniers was trained in the school of Rubens, and the younger also finished his education under the same master. There are works of the younger Teniers which show the effect of this education; for instance, a 3 Holy Family, in the Schleissheim Gallery, has quite the character of the school of Rubens*; but it is a picture of no great worth, and, in truth, the tendency to the serious and elevated was foreign to the artist. In 4

are, *Pieter Aertsens*, or “Peter the Long,” (b. 1519, † 1573,) and *Joachim Beuckelaer*. The latter was the pupil of the former, who married his aunt. Compare Waagen, *Deutschland*, i. s. 172, and Fiorillo, ii. s. 480—486.—ED.]

* [Neither this picture nor that mentioned in paragraph 13, appear to have been transferred from Schleissheim to the Pinaothek: at least I do not find them in the catalogue of 1839. —ED.]

the same gallery there was too a considerable series of small pictures which contain the history of the Virgin, and are far from successful in expression. The Imperial Gallery of Vienna also contains some very commonplace works of sacred subjects by him. His "Seven Works of Mercy," in the same collection, as well as in the Esterhazy Gallery at Vienna, and in the Louvre, are not compositions of peculiar power; but by a simple and true conception of life, which here suits the subject, they give us at any rate more pleasure.

The subjects which Teniers executed with the greatest pleasure and the most complete success are scenes of peasant life. There is nothing pastoral in his conception of such scenes; he even exaggerates and borders on caricature, but he exhibits at the same time great power of humour, and knows well how to stamp on his characters, even when occupied in the most commonplace employments, an expression of peculiar seriousness and importance, and thus he frequently introduces the happiest contrast. But he does not always keep up this feeling of humour; in several pictures, particularly those of great feasts, we seem to meet with a certain coldness of observation on the part of the artist, and a deliberate selection of common situations, which combine to produce a mannered character, and convey the impression of studied and conscious attention to mere outward effect. In these pictures it appears to have been the main object of the artist to exhibit his brilliant technical skill and his power of imitating accessories (such as old casks, pots, baskets, and different utensils), together with his bold and effective touch,

his juicy, transparent chiaroscuro, and other qualities of the same kind*.

The most interesting works of Teniers are generally those which contain but few figures, and among the best of these are his small pictures, in which a single peasant sits facing the spectator, and smokes his short pipe with an air of clownish comfort, or with his beer jug at his side amuses himself with playing on the fiddle. His low tavern scenes, in which the clowns seem to while away their time with dice, beer and tobacco, and content with such a routine of life, to ask nothing further of the world or of fortune, are often of the highest excellence. There are many good 8 pictures of this kind in the Schleissheim Gallery; and in other collections one or two of such pieces are generally to be found. Those pictures, on the contrary, of which the subjects are more busy scenes, such as marriages, fairs, &c., are rarely of equal excellence. Of 9

* [Sir Joshua Reynolds thus characterises Teniers:—"The works of David Teniers, jun. are worthy the closest attention of a painter who desires to excel in the mechanical knowledge of his art. His manner of touching, or what we call handling, has perhaps never been equalled: there is in his pictures that exact mixture of softness and sharpness which is difficult to execute." (Works, ii. p. 372.) That Teniers's pictures maintain their price in this country is proved by the fact that "*Le Bonnet Vert*," in Mr. Harman's sale last year, (1844,) fetched 660 guineas. The *Village Fête* in the Queen's private collection is said to have cost upwards of 1,500*l*. (See Mrs. Jameson's *Private Galleries*, p. 49.) The large picture in the Grosvenor Collection, representing Teniers and his Wife with the Gardener, is exceedingly beautiful. The Madrid Gallery contains many pictures by Teniers of first-rate excellence. See Ford's *Hand-book*, pp. 760-768.—ED.]

these there are many examples at Munich, and in the Belvedere at Vienna. In other pictures various kinds of furniture and utensils make the principal subject, and the figures appear little more than accessories.

10 Such are his Guard-rooms at Munich, and in the Lich-
 11 tenstein and Esterhazy palaces—his Alchymists, and
 Laboratories, which meet us in the museums of Berlin,
 12 Munich, and the Hague, or his well-stored Kitchen in
 the latter gallery. In these pictures there is no pre-
 tension to deep poetic feeling, or humorous effect; but
 the harmonious and yet powerful handling of confused
 and varied objects gives them a charm such as, to say
 the least, is exceedingly pleasing to the eye.

Teniers also had his share of that fantastic tendency which shows itself so strongly in some of the artists already mentioned. In him it has produced some very amusing scenes of “diablerie,” which claim the more observation, since all his strange hobgoblins have the same clumsy, stupid character as the crowds of boors in his pictures of different class, and thus appear to carry with them a sort of ironical commentary on their own existence. Such pictures occur in many
 13 places. In the Schleissheim Gallery there is one of a Witch, who appears to be in the act of completing some magic spell; she kneels before a lamp, and ties up the throat of a little monster like a fish—wild goblins of the most fantastic forms have collected themselves round her, but at the horrid threats of the witch scamper away in grotesque hurry. The favourite Temptation of St. Anthony, too, was often painted by Teniers; the best
 14 of them all is in the Berlin Museum. The poor saint

kneels full of anxiety before his stone altar, the corners of which are just shooting out into heads of monstrous beasts; beside him stands a devil in the shape of a Brabant beauty holding a goblet of wine; all kinds of imps, some in the shape of goats, others like apes or fishes, are twitching at his garments; others again form a circle round the picture, and appear to make the most horrible uproar by singing, screaming, or croaking. One blows a clarionet, which he has stuck into the hole for the nose in his skull. In the air above all is wild tumult. There are two knights who ride on fishes, and tilt with one another; one is a bird cased in an earthen mug for a coat of armour, and with a candlestick with a burning light in it stuck on his head instead of a helmet. He pierces the other combatant with a long hop-pole through the neck, and this knight, who resembles a dried-up frog, seems to set up a fearful scream, whilst he tosses his arms aloft. All kinds of reptiles are flying and creeping about. It would be difficult to match the mad conceits and the wild genius of this picture. In some other works the humour of the artist breaks out with equal success, but in another form. Of this class there are some masterly specimens in the Schleissheim 15 Gallery, in which apes perform concerts, or sit at table dressed in all sorts of finery, and regale themselves with tobacco and beer*.

We should not omit to mention a series of pictures, 16 which have a peculiar interest in another respect. They contain a representation of the former gallery of the

* [See Nos. 194, 195, 211 (Cabinets), Pinacothek.—ED.]

Archduke Leopold William, of Austria, at Brussels*, arranged according to the different walls of the apartments, and filled in with figures of various kinds. Here we see the style of each master, whose works formed part of this gallery, most happily imitated, and in the smallest possible space. The Imperial Gallery of Vienna and that of Schleissheim each contain a series of this kind, different in itself and differently arranged.

- 17 *Adrian van Ostade* (1610—1685), a German, born in Lübeck, but belonging to Holland both by education and by his labours as an artist, stands second amongst the painters of the low and humorous style†. His subjects are almost exclusively taken from peasant life, and yet his conception of such scenes differs widely from that of Teniers. Ostade exhibits more homeliness and less humour in his treatment of the circumstances of low life, although he too gives his boors an

* [Teniers possessed a peculiar talent for executing what are called "pasticcios," or imitations of the style of other masters. I believe that a very curious collection of this kind, which is not exhibited to the public, exists at Blenheim.—ED.]

† [The Ostade at Mr. Harman's sale in 1844, ("Le Ménage Hollandais,") was purchased at the enormous price of 1,320 guineas: it was a well-known picture. (See Smith's Catalogue, 104.) Sir Robert Peel's Alchymist has been sold for 800 guineas. (Smith's Catalogue, No. 28.) The Interior of a Cottage in the Queen's private collection, (Smith's Catalogue, 146; Mrs. Jameson, No. 77,) sold at La Fontaine's sale for 1,000 guineas. Mrs. Jameson says, "Perhaps half the sum was really given for it." Lord Methuen's fine Isaac Ostade, (see Waagen, England, ii. s. 317,) now belongs to Mr. Holford.—ED.]

air of comfortable content and easy nonchalance. In scenes of livelier humour, and more excited action, Ostade seldom satisfies us, and often appears constrained. With regard to the technical part, he has not that bold and happy touch of Teniers which conveys so much; the execution is more careful, the colour fuller, and applied more thickly; the chiaroscuro, on the contrary, is less juicy. His favourite and most pleasing pictures represent low public houses, in front of which, under a ruined arbour, the peasants sit together, and enjoy themselves in singing and playing the fiddle. These scenes and others similar in character are the most common. One of the chef-d'œuvres of Ostade is 18 a child's school in the Louvre, in which the awkwardness and ungainliness of the children, and their boisterous ways, are represented with extraordinary humour and effect. Ostade, as we have said, rarely painted any scenes but those of low life; but as one exception 19 we may notice the picture of his family, also in the Louvre. They appear to sit or stand by the side of one another, with all the formality of a respectable citizen's household.

Isaac van Ostade, the brother of Adrian, endeavoured 20 to imitate his manner, and has left, in some instances at least, good pictures in the same style.

Adrian Brouwer (1608—1640) was also an eminent 21 artist in this department. The biographers of the Dutch masters vie with each other in condemning the immoral and abandoned habits of this painter, who is said to have spent his whole life in the lowest taverns, and to have owed his early death to this abandoned

course. This may have been true; but his pictures, with all the usual vulgarity of his peculiar style of painting, display such a true feeling in the conception of the subject, together with so much humour and good nature, and such a sense of genuine merriment, as are scarcely to be met with in any other artist. In his execution he has a certain bold lightness of touch, something in the manner of Teniers, but a little more dry in the colouring, which admirably suits his style of conception; and even when it becomes coarser, and almost degenerates into daubing, his pictures are by no means the worst of their kind. Brouwer painted all possible scenes of tavern-life—parties drinking, smoking, or card-playing—fights—soldiers' quarters—surgical operations; and he always seems at home in his subject. He never falls into the mannerism of Teniers, nor the commonplace want of meaning which may sometimes be observed in Ostade. When he caricatures, which he often does, it is always without effort; and the exaggeration only consists in a higher degree of merriment, or animation, or of suffering under the hands of the village barber. In one picture we see the most delightful expression of stupid gravity in the face of a boor, who is lighting his pipe—in another, it is a singer, who cannot forbear to chant his accustomed strain in all the smoke of the alehouse—or a fellow who endeavours in the most ridiculous manner to conceal his pain, whilst the doctor takes the plaister from his arm. Brouwer's native country possesses few of his pictures, 22 but in the German galleries they are not rare. That of Munich, in particular, contains a great number of them.

Joseph Craesbecke, a baker, is said to have been the companion of Brouwer in his dissolute courses, and to have received instruction from him in painting. The pictures ascribed to him in the Schleissheim Gallery 23 resemble Brouwer's, but are less spirited. In the Imperial Gallery of the Belvedere, and in the Lichtenstein 24 Gallery at Vienna, there are some pictures under his name of less vulgar subjects, treated in the manner of Rembrandt's school.

As the manner of these three artists gained great 25 applause amongst their contemporaries, a considerable number of other painters were induced to follow their steps, as scholars or imitators, but for the most part with little success, since the racy humour of their models was generally wanting. It may suffice here, to name the best artists among these, such as *D. Ryckaert*, *H. Zorg*, *C. du Sart*, *G. Van Tilborg*, *A. Diepram*, *J. Droogslot*, *J. Molenaer*, *R. Brakenburg*. The two last are distinguished by very neat finishing, and a third, *Cornelius Bega*, is still more so, for his pictures show a fine silky touch, such as characterizes works belonging to the other department of genre. This sort of handling, however, is entirely at variance with the scenes of low life, in which he most delighted, and gives them something of an affected and finical air. *Quirin van Breckelencamp* usually painted simple and quiet scenes of low life, which he made attractive by his clever, though unpretending execution.

§ LIII. Another master, *Jan Steen*, the jovial tavern- 1 keeper of Leyden (1636—1689), was altogether pecu-

liar, and differed considerably from the painters already enumerated in this department of art. The historians of art have recorded all sorts of scandal of Jan Steen, as they have of Brouwer. He is reported to have sunk under low alehouse habits; and it is certain that he opened a public tavern, not so much for gain, as from the pleasure he took in that mode of life. He drank more than his guests, and it is said that his pictures were often required to make good what he owed to the wine merchant. His works too imply a free and cheerful view of common life, and he treats it with a careless humour, such as seems to deal with all its daily occurrences, high and low, as a laughable masquerade, and a mere scene of perverse absurdity. Thus Jan Steen fully comprehended that element of art from which he obtained his livelihood, and still his treatment of it differed essentially from that adopted by other artists. Frequently, indeed, their subjects are the same jolly drinking parties, or the meetings of boors; but in the other masters the object is for the most part to depict a certain *situation*, either quiet or animated, whilst in Jan Steen is generally to be found *action*, more or less developed, together with all the reciprocal relations and interests between the characters, which spring from it. This is accompanied by great force and variety of individual expression, such as evinces the sharpest observation. He is almost the only artist of the Netherlands who has thus with true genius brought into full play all these elements of comedy. His technical execution suits his design; it is carefully finished, and notwithstanding the closest attention to minute details, is as firm and

correct as it is free and light. The greatest number of 2
 Jan Steen's works are to be found in the museums of the
 Hague and Amsterdam. One of the best of those in the
 former is known by the strange name of a "Representa-
 tion of Human Life." * It exhibits a spacious chamber,
 in which are assembled a multitude of persons, old and
 young. They sit at different tables in merry groups;
 some are eating oysters, some drinking, others laughing
 and talking. The wine has evidently promoted good-
 fellowship. In one place an old man with gray head and
 toothless gums, but lively enough and now flushed with
 the feast, sits next to a buxom middle-aged beauty, close
 to whom he has drawn his chair. He presses his suit
 with sparkling eyes, and seems to be whispering into her
 ear a proposal of marriage. Very quietly, and leaning
 a little back, she listens to him, without reluctance, but
 with an arch look and a smile, whilst she probably
 reckons up the household advantages that would accrue
 to herself from such a match. Not far off sits the artist,
 as he has often painted himself in his pictures, with a
 half-emptied glass in his hand; he watches the tender
 pair, and thereupon falls into such a hearty fit of laughter,
 that his portly sides shake again, and the business of
 drinking is at a stand†. Another very excellent pic- 3
 ture, of a subject somewhat similar, is in the gallery of
 the Duke of Wellington, at Apsley House‡. In this

* Schnaase, *Niederländische Briefe*, s. 83.

† Passavant, *Kunstreise*, s. 76.

‡ [See Waagen, *England*, ii. s. 111. The Queen's private collection contains no less than six pictures by Jan Steen. Lord Francis Egerton's *Village School* is said to have cost him 1,500*l*.

picture, also, full justice is done to the power of wine. A young cavalier, with a wine glass in his hand, is gaily addressing the daughter of the house; she allows him to take some liberties, whilst her mother is napping; the children seize this opportunity to eat the sweatmeats; the maid talks at the window with a neighbour's servant; and the monkey draws up the weight of the clock, as if he knew that to people in such circumstances
 4 all measure of time was quite superfluous. Another picture of equal merit and similar composition, is in the
 5 Imperial Gallery at Vienna. A second in the same gallery represents the evening of a wedding. The bridegroom is a dry-looking old fellow, in the act of leading out of the room the bride, who modestly resists, while some one makes the symbol of horns behind the husband, and the company stand up and express their congratulation with the noise of glasses, fiddles, frying-pans, and mortars. At the side in this picture there is a pair of elderly lovers.

There is an excellent example of Jan Steen's manner of treating scenes of peasant life, in the Munich Gal-
 6 lery. A fantastic-looking vagabond has cheated two peasants at play. In the greatest rage, one seizes a broom, and makes at him with it, whilst the other, on crutches, scolds and threatens, and the landlady calls

Mr. Munro has two or three very fine ones. (See Smith's Supplement, Nos. 92, 94, 98.) Mr. E. Higginson, of Saltmarsh in Herefordshire, possesses some of the choicest specimens of this master, one of which is his Village Fête, containing thirty figures: this picture was imported in 1836. (See Smith's Supplement, Nos. 59, 49, 69, 70.)—ED.]

for help; the fellow evades the blows, and scoffingly draws his sword; the tables and stools are upset. The whole is full of life, and happily paints the action of the moment. To the alchemist's laboratory, also, which was only adopted by early artists for the sake of its strange confusion of various objects, Jan Steen gives a poetical character quite his own. A remarkable picture 7 of this kind is in the Gallery Manfrini, at Venice: it represents the poverty of an alchemist's family. The wife sits in the middle; a weeping boy, with an empty bowl and spoon, is beside her; an infant squalls in the cradle, whilst other children are looking for food, and crying because they find none: a dog in the foreground licks an unwashed saucepan. Beside the woman stands the husband; an admirable slovenly figure, in a grand dressing-gown, with a hood and night-cap on his head, and a pen behind his ear. He is proving to her out of a thick book that their poverty is at an end, and that he is just on the point of discovering gold, or the philosopher's stone; the woman turns hopelessly away. A variety of utensils are scattered round; in the background is the furnace, at which his attendants are engaged. In the alchemist and his family, the painter has given portraits of himself and his children, and probably has turned into jest some domestic embarrassment of his own.

Jan Steen's subjects are often taken from the higher ranks of life. In these he delights in depicting a physician's visit to a sick lady—a favourite subject with every painter of the higher class of genre. But even here his comic power is displayed with the happiest

effect, and he shows off to admiration the absurd pedantry and dull cunning of the doctors of his own
 8 time. In the Museum of the Hague there are several excellent pictures of this kind, and there is a particularly
 9 good one in the Munich Gallery*. In this last the physician, a jolly vulgar-looking fellow, stands before the lady with an awkward bow, and feels her pulse. The lady holds a paper in her hand, on which are some love verses, and over the door stands a little cast of Love, who aims directly at her. Through the door we see into the street, where a young man, wrapped in his cloak, gives a piece of money to her maid. It may be presumed that he will succeed better than the clumsy doctor in the treatment of the lady's malady.

- 10 One more painter of low life remains to be noticed, whose manner was peculiar: *Peter van Laar* (1613—1674). He resided a long time in Italy, and painted scenes from the ordinary life of that country, but with a particular bias to all that is low and common. The wild haunts of beggars—robber scenes—the courtyards of monasteries, with strange-looking monks, or a rabble occupied in gaming or dancing, were his favourite subjects. In his treatment of these, the coarse but forcible style of the Italian naturalists predominates, and his pictures may be compared to those of Michael-
 11 Angelo Cerquozzi. There are many works by Laar in the Vienna galleries, in the public gallery of Augsburg, in the Uffizj at Florence, and in other places. From

* [No. 263, (Cabinets,) in the catalogue of the Pinacothek.—ED.]

the singular deformity of his figure, the Italians called him "Bamboccio,"—hence his pictures, and those of similar subjects, are said to have obtained the name of "Bambocciate." One of his contemporaries, *Andrew Both*, adopted a similar style; he also lived in Italy, but works wholly executed by him are rare, as he generally worked in common with his brother, John Both, the landscape-painter, and painted the figures for his pictures.

§ LIV. With these painters of low life should be mentioned those artists who made military life, such as guard-rooms, camp-scenes, and battles, their principal subjects. Among these *Jean le Ducq* was particularly distinguished, for his pictures of a soldier's life in guard-houses or in quarters. One or two excellent works of this kind are in the Munich Gallery; and that one, especially, in which a woman is fastening a spur on the boot of a Spanish soldier, has a very happy effect. *Palamedes Stevens* has also left pictures of this kind, but he ranks higher in battle-pieces, properly so called. In the Berlin Museum, there is a Skirmish between Cavalry and Infantry, in which the latter with their long lances charge the horsemen, whose officer evidently commands them with a loud voice [to keep clear of their adversaries. Other battle painters were *A. Verschuring* (he flourished about the middle of the century); *Philip Wouverman* (see § lxiii, 6.); *P. van Bloemen* (surnamed *Standaart*, who flourished about the end of the century); *A. F. Van der Meulen* (1634—1690), who entered into the service of Louis XIV. of France, accompanied him

in his campaigns, and painted the events connected
 4 with them*. *J. van Huchtenburg* (1646—1733) painted
 the victories of Prince Eugene, by his order. He was
 distinguished by clever conception of his subject, but he
 very rarely treated it in a poetical manner. Somewhat
 5 later flourished the German, *George Philip Rugendas*,
 of Augsburg† (1666—1742), whose numerous works
 represent the varied scenes of a soldier's life, such as
 battles, marches, or other events of actual war. The
 fire and energy of this master in depicting situations of
 active interest, together with the vividness of his con-
 ception, united with a certain serious feeling and great
 cleverness of execution, secure him one of the first
 places among painters of this class.

1 § LV. The highest master in the finer department of
 “genre,” was *Gerard Terburg* (1608—1681). The life
 and manners of the upper classes—a well-bred tranqui-
 lity and reserve in demeanour and movement, joined
 with an admirable execution of rich stuffs and attire, may
 be stated generally as the principal features in his pic-
 tures, as well as in those of the artists who followed him.
 What distinguishes Terburg, however, from the majority
 of other masters of the same class, is not merely the sim-
 plicity and taste of his compositions, but more especially

* [A series of these pictures, representing the campaigns and court scenes of Louis XIV., is in the Louvre: the landscapes of two or three of them are painted by Cornelius Huysman.—ED.]

† There are eight pictures of military subjects by Rugendas at Hampton Court, which were brought from the Guard-room at Windsor. See Mrs. Jameson's *Public Galleries*, ii. p. 291.—ED.]

qualities analogous to those which secured to Jan Steen so high a reputation amongst the painters of low life. Terburg, like Jan Steen, aimed less at a general delineation of a class of circumstances, than at accurately seizing the feeling of a particular scene or action, and at discriminating, with the utmost nicety, the finer shades of individual character. His pictures generally imply some complication of interests on the part of the persons introduced, which is more or less intelligible as the case may be, and which, at any rate, leaves a sort of story to be unravelled by the spectator himself; whilst the agreeable harmony of tone pervading the whole work, necessarily causes an impression of tranquillity and cheerful satisfaction to predominate in the mind.

The pictures of this master are not very numerous: it may be well to name some of the most interesting. In one, in the Museum at the Hague, an officer is sitting ² in full uniform, whilst beside him, and leaning on his lap, kneels his young wife or mistress. A gaily-dressed trumpeter has just brought in a letter, and stands before them awaiting further orders. The anxious attention of the woman, and the calm soldier-like bearing of the officer, interest us deeply in the scene, and fancy would fain discover, if, under the cold manner of the warrior, who seems absorbed in his duty, there lies the same warmth of feeling which the lady betrays—or if, in the chances of the march, he may not form some new connexion. In a picture of the Munich Gallery a similar ³ trumpeter delivers a letter to a lady, who is well-dressed

* Schnaase, *Niederländische Briefe*, s. 88.

and has the appearance of a widow. She hesitates to take the letter, and folds her hands under the furred velvet mantle; beside her stands her maid, in a black crape cap, looking anxiously at her mistress, as she places a rich goblet on the table. Here the question is, what communication may be contained in the mysterious letter, and whether the lady will persevere in her
 4 refusal. In a picture in the Louvre, a stout cavalier in corslet and large cavalry boots, sits beside a young lady at breakfast. He offers her, without the least embarrassment, a handful of gold; she was in the act of filling a wine-glass out of a beautiful vessel for her rough guest, but now hesitates and looks before her—one hardly knows whether undecided by the tempting
 5 offer. One of the most graceful of Terburg's compositions exists in two excellent repetitions in the Museums of Berlin and Amsterdam. It is known, among other sources, from the description in Goethe's "*Wahlverwandschaften*,"* (where it is described as a "*tableau vivant*"): "A noble knightly-looking man sits with one leg thrown over the other, and appears to address himself to the conscience of his daughter, who stands before him. She is a majestic figure, in a full and flowing white satin dress; her back only is seen, but the whole attitude shows that she is struggling with her feelings. That the admonition, however, is neither angry nor such as to abash her, is evident from the countenance and gesture of the father; the mother, too,

* [This is the picture so well known by Wille's engraving of the "*Satin Gown*;" the passage quoted from Goethe will be found in part 2, chapter 5, of the novel.—ED.]

seems to be concealing a little embarrassment, for she looks into a wine-glass out of which she is sipping." In this picture also it is interesting to the spectator to imagine the subject of the conversation, and its possible consequence. The Amsterdam picture is rather larger than that at Berlin, and a dog is introduced, which is no improvement to the composition; the execution is equally good in both, but the former of the two is not so well preserved. Besides these, there are other 6 pictures by Terburg*, which are intended rather to delineate the general circumstances of good society—but even these display the same grace and naïveté of conception. There are some graceful compositions of the kind in the Gallery of Vienna, and excellent portraits also exist from Terburg's hand.

* [Waagen calls Terburg "the creator of conversation-painting," meaning that particular branch of genre, which bears the same relation to historical painting on the one side, and to the buffooneries of Jan Steen on the other, that "genteel comedy" bears respectively to tragedy and to farce; (compare Niebuhr, in his *Letters from Holland*, Letter 9.) With regard to the pictures by Terburg in this country, Sir Robert Peel has a very fine one of a lady and her music-master, which formerly belonged to Prince Galitzin; it is said to have cost the present owner 920 guineas. See Waagen, *England*, i. s. 282. There is a good picture of the master in the Sutherland collection, and in that of Lord Francis Egerton; Lord Ashburton has another. See Waagen, ii. ss. 66, 87. Two or three will be found in Mr. Hope's gallery, and in that of her Majesty. See Waagen, ii. s. 140. Mrs. Jameson's *Private Galleries*, p. 51. The Duke of Wellington purchased the celebrated Terburg of the signing of the Peace of Westphalia, which was in the Talleyrand collection; singularly enough this picture hung in the room in which the allied sovereigns signed the treaty of Paris in 1814. See Buchanan's *Memoirs*, ii. p. 314. 339.—ED.]

- 1 § LVI. Some years younger than Terburg is a second admirable master of this class, *Gerard Dow* (or *Dou*, or *Douw*, b. 1613, d. 1680). Formed in the school of Rembrandt, Dow appears to have received from him a thorough knowledge of light and shade, and the power of treating it, so as to produce complete harmony; but he abandoned the fantastic tendency and the striking effects of his master, and formed for himself a peculiar style. Gerard Dow delights most in subjects within the narrow circle of kindly family feeling; we meet with no action, as in Terburg, in which an interest is excited by the traces of some passion, hidden beneath the surface, but merely the affectionate relations of simple domestic life, and the peaceful intercourse of a quiet home. The execution, as is necessary in such subjects, is extremely neat and highly finished, without degenerating into pettiness or constraint: the various accessories are handled with the same care as the figures, for they perform a necessary part in domestic life; and the daily intercourse with them, seems, as it were, to lend them an independent existence and a peculiar interest. The arrangement is therefore such, that these accessories not only combine agreeably with the whole, but in general occupy a considerable portion of the picture. We often look through a window, on the sill of which lie all kinds of household utensils, into the busy scene within. Frequently the comfort of domestic privacy is made more striking by the twilight of evening, or by candle-light, for in the treatment also of effects of light of this kind, Gerard Dow has shown himself a great master. Although the life of the lower

classes, such as housemaids, and retailers of articles in daily use, frequently forms the subject of his pictures, yet they are painted without any leaning to the burlesque and vulgar feeling of such masters as Brower; indeed whenever Gerard Dow approaches to coarseness of this kind, we can observe that it is done with design and with an effort. On the contrary, neither the drawing-room of the great, nor subjects supplied by poetry, are suited to his natural taste, and although he has frequently tried them, the result is not happy. In such pictures the expression of feeling always remains more or less below the technical merit of the work.

Gerard Dow's works have, from the first, always ² been in great request, and it would be difficult to find a collection of Dutch cabinet pictures, the principal ornament of which does not consist in one or two Gerard Dows. The galleries of his native country, the German galleries of Dresden, Munich, Vienna, and Berlin, the Louvre, and the English collections*, are all rich in

* [In the collection at Hampton Court there is a small Gerard Dow of an old woman asleep, with a book on her knees. The Dulwich Gallery contains two small upright pictures by this master. (See Mrs. Jameson's *Public Galleries*, pp. 358, 455.) Besides them, No. 361 in the former collection, and Nos. 106, 238, in the latter, are attributed to him, as well as a head the size of life at Windsor. Sir Robert Peel is the owner of the picture (No. 44, *Smith's Cat.*) representing a bargain for a hare between an old woman and a girl at an arched window; this sold for 1,270 guineas, from Mr. Beckford's collection at Fonthill, in 1823. In the Bridgwater collection there are three of G. Dow's works, one of which Waagen ranks with the celebrated "School" at Amsterdam. (See Mrs. Jameson's *Private Galleries*, p. 352, 138. Waagen, *England*, i. ss. 282, 339.) In the Grosvenor Gallery is one, "The Nursery," (No. 70, *Smith's Cata-*

these little treasures. In one is painted a window, out of which a maid-servant empties a kitchen pot; in another she is employed in the preparation of dinner; in a third she holds a light, and looks out of the window into the dark with a smiling face. Here we look through the window into the atelier of the painter; there into the cheerful apartment of an old woman engaged in
 3 spinning. In a picture in the Louvre is the shop of a grocer, with various goods piled up, and people standing before the counter, for whom the mistress weighs what
 4 they require. In the Munich Gallery, there is a pastry-cook's shop, illuminated by candle-light, and a maid who has placed her lantern on the ground, and looks amongst
 5 the goods for what she wants. Another in the Berlin Museum represents a store-room with all sorts of provision: the cook is just opening the door, with a candle in her hand, which lights up her cheerful countenance in an agreeable manner. She steps on tiptoe, in order not

logue,) which Mrs. Jameson says is "not quite equal to those of Sir Robert Peel and Mr. Hope, (p. 265.) According to Waagen it belongs to the colder works of the artist's later time. It sold, in 1808, from the Choiseul collection for 18,000 francs. One of Mr. Hope's two pictures is a night scene, which Waagen terms a real gem. The Queen's private collection contains seven pictures attributed to G. Dow; that of the mother nursing her child was sold to George IV. by M. La Fontaine, and is said by Mrs. Jameson to be ascribed with more reason to Slingelandt. A fine Gerard Dow will be found at Leigh Court in the collection of Mr. Miles; and another similar in subject and in time to the "School" of Amsterdam is in the Fitzwilliam Museum. (See Waagen, England, ii. ss. 356, 525.) In this latter gallery is a portrait ascribed to Rembrandt, which the author just referred to states to be, in his opinion, an excellent picture of the earlier time of Dow, and therefore in the style of his master.—ED.]

to disturb a mouse, who has evidently done what he chose with all the good things around him, and is just on the point of stepping into the trap. A very pleasing picture, in the Museum of the Hague, deserves notice. 6 The scene is a large apartment belonging to a citizen; not splendid, but with everything orderly and neat; at the side are various articles for household use; through the open window the street is seen lighted for a festival; at the window sits the young mistress of the house, plainly dressed, with fresh-looking regular features, employed at household work; beside her is a cradle in which lies the infant, whom an elder sister contemplates with affection*. Another, and a very attractive 7 picture, known as the "Girls' School," remarkable for its masterly effects of light, is in the Museum of Amsterdam. The schoolmaster is just in the act of scolding a boy, whom, if we trusted to his look, we should pronounce to be innocent, but the laughter of the other children vouches for his guilt. Nothing can exceed the delicate execution of the girls' faces, of which almost every one is lighted by its own end of candle, and comes out so brightly from the dark back-ground, that the boys' figures are almost too much kept down. The children's figures at the last table are particularly pretty; they seem so busily occupied, that their candles hardly give any light.

A picture in the Louvre, of somewhat larger dimensions 8 than usual, lets us see into the chamber of an opulent family, richly decorated and furnished. A sick lady sits in an arm-chair, her daughter kneels before her

* v. Quast, in the Museum, 1834. No. 45, s. 371.

weeping and kissing her hand; a servant gives her the medicine, and somewhat in front stands the physician, fantastically dressed—he turns to the window and examines a bottle full of water. There is a stronger pathos in this picture than is usual in Dow, but the whole is still marked by his own mild and thoughtful manner*.

- 9 Another picture as large, in the Munich Gallery, of a Charlatan recommending his quack medicines to the assembled people, is not so good, and wants the air of domestic quiet, which, in other cases, gives a charm to the works of this master.
- 10 Single instances occur of subjects taken from the higher classes of society; they generally contain one or two figures, and for the most part serve to give the artist an opportunity of imitating costly materials of
- 11 dress or furniture. A favourite and often repeated subject of Gerard Dow's, is a hermit praying in his rocky cell; but even here it is the accessories, the crucifix, the skull, and the hour-glass, which particularly interest us. The Gallery of Munich possesses three
- 12 different paintings of this subject. Still less satisfactory are his purely ideal pictures, such, for instance, as his

* [This picture is G. Dow's chef-d'œuvre among his "day-light" works, as the Amsterdam School is among his "candle-light" pieces. It was given by the elector palatine to Prince Eugene, and after his death remained in the gallery at Turin until the French carried it off and placed it in the Louvre. In 1815 they bought off its restitution at the price of 100,000 francs. (Waagen, Paris, s. 594-5.) The Amsterdam School was sold in 1806 at M. Vanderpot's sale for 17,500 florins = 1,585*l*. The "*Marchande Epicière*" is another very fine Gerard Dow, in the Louvre.—ED.]

penitent Magdalens, at Berlin and at Dresden—a subject which lies quite beyond the artist's sphere.

§ LVII. The manner of Terburg and Dow was followed by several other artists, who, if they did not attain to their eminence, yet produced single works of great taste and cleverness. These masters sometimes select the cheerful scenes of domestic life, and sometimes those taken from higher society; in particular cases too they have painted ideal subjects, but we cannot affirm that a tendency to any peculiar mode of treatment predominates in their works.

One of the most pleasing of these artists is *Gabriel Metz* (1615—1658), who appears equally at home in scenes from high or low life, and whose execution is as finished as it is free. The Berlin Museum possesses a picture under his name of comparatively large size, which is conceived in a feeling analogous to that of Terburg. The subject is a lady in a blue silk dress and fur mantle—she sits languidly in an arm-chair, her face and eyes are turned upward, so that the features of her pure and noble profile are fully developed; she is pale, and there is an expression of pain about her mouth, but it is accompanied by one of tranquil resignation. Before her stands the physician, in a doctor's black gown and wig, with a mild and agreeable countenance; he has taken the beautiful arm of his patient and feels her pulse, whilst he looks up at a portrait of a gentleman in the full dress of an officer, which hangs on the wall; it appears to be her husband, whose long absence has

caused her illness; the physician seems to promise his
 4 speedy return. In the same gallery, there is also a
 picture by Metzu, containing the portraits of a family of
 Dutch patricians, full of all the insignificant ostenta-
 5 tion of proud citizens. Another picture in the Imperial
 Gallery at Vienna, nearly approaches the manner of
 Terburg; it represents a point-lace maker, and a young
 man by her side; from their manner we may suspect
 6 that a tender connexion subsists between them. In
 the galleries of Dresden, Munich, and Paris, there are
 works of Metzu, taken from the household occupations
 of family life*.

7 *Franz van Mieris*, a scholar of Gerard Dow, was a
 very productive artist (1635—1681). In his scenes
 from high life, Mieris fails in that pure and simple
 feeling which is the first element of a perfect work of
 art, and his finished execution of the costly materials
 of dress, particularly of glossy silk, (which in Terburg is
 only a mean to a higher end,) is not sufficient to cover

* [No gallery, according to Professor Waagen, can boast so many pictures of Metzu's best time as the Louvre; he describes as many as eight. (Waagen, Paris, s. 595.)

In the English galleries two fine specimens of the master belong to Sir Robert Peel; there are three in the Bridgwater collection; Lord Ashburton possesses a very fine one; Mr. Hope has as many as four. Besides these, several pictures by Metzu will be found in her Majesty's private gallery; and Waagen (England, ii. s. 525,) attributes to him one which is assigned to Fr. Mieris in the Fitzwilliam Museum at Cambridge. The Marquis of Hertford is said to have just purchased a splendid picture of Metzu's ("Le Chasseur Endormi") at Cardinal Fesch's sale for 69,520 francs.—Ed.]

this deficiency. Mieris appears to more advantage in scenes from low life, in which he often displays considerable humour, and where the whole subject is so treated that even the same high finish does not appear out of place. The Munich Gallery boasts excellent examples of this kind: one of the best represents two 8 great boots, and all kinds of articles of dress, lying on the table of a tavern, and in the back-ground the master of these things, the artist himself, in conversation with the landlady. In another picture of the same kind, a soldier—a half figure—holds a pipe in his hand, and puffs up the smoke with a great sense of enjoyment. 9 Next to the Munich Gallery, that of the Uffizj at Florence (which contains an interesting collection of the Dutch schools in general) is rich in the works of this artist. His son, *William van Mieris*, resembles his 10 father in neatness of execution, but the want of genuine feeling for his subject is seen in him in a far greater degree*.

Caspar Netscher (1639—1684) bears a close relation 11 to the Mierises†, In elevated scenes, and those particu-

* [Francis Mieris is the rarest among the masters of his class. In William Mieris' high finish and neatness of execution are no longer the means to a higher end, but have themselves become the object of the painter, and thus lose all their charm. Specimens of both masters will be found, as usual, in Sir Robert Peel's collection, and in that of Lord Francis Egerton. Mr. Hope is the owner of a very fine picture of Francis Mieris', dated 1660, as well as of no less than seven by William Mieris. Waagen does not consider the Queen's collection as fortunate in the pictures of these two masters.—ED.]

† [With regard to the works of Netscher and the other masters mentioned in the text, it is sufficient to say, that fine specimens of them

larly which belong to historical painting, he too fails in simplicity of conception, and frequently appears mannered. On the contrary, in more simple subjects, such as Gerard Dow's, he has produced pleasing and excellent works. *Peter van Slingelandt*, a scholar of 12 Dow, *Nicolas Verkolje*, and others, are of the same class.

13 Another scholar of G. Dow, *Godfrey Schalken*, should also be mentioned. The excellence of this artist consists in his clever effects of light, which, after the example of 14 his master, he has employed with great advantage; but he has too often fallen into mannerism, particularly in ideal subjects. One of his principal pictures of the kind, in the Munich Gallery, represents the wise and the foolish virgins. In other works, however, he has treated his subject simply and agreeably, and sometimes with much humour, as, for instance, in his pic- 15 ture in the Museum at the Hague, in which a physician is visited by a young lady, accompanied by her guardian. The medical man apparently assigns a cause for the malady of the fair ward, which makes the lady weep, whilst it astonishes her grave companion. In the 16 Berlin Museum, there is a peculiar little picture by this master, of surpassing grace. It is a landscape

will be found in this country—principally in those collections which have been already referred to in speaking of Terburg, Metz, and the Mierises. Schalken was twice in England, and was patronized by William III. In Waagen's opinion no gallery can boast three such chef-d'œuvres of this master as those possessed by her Majesty; one of these goes by the name of "*Le Roi detroussé*." Compare Waagen, *England*, ii. s. 165. Mrs. Jameson's *Private Galleries*, p. 44.—ED.]

—a still Dutch scene, with its broad canals edged with willows. A boy sits in the foreground under an old willow, angling, and opposite to him is a tuft of yellow water lilies, on which some butterflies rest. The heavens are darkened with the evening clouds, and in the distance is a solitary sail.

The genre-pictures of the artists already named, such 17 as Egglon van der Neer, Adrian van der Werff, and others, are nearly related to the mannered works of Schalken and the contemporary painters in this department of art.

To conclude,—among the later genre-painters is 18 *Peter van Hooghe* (1659—1722), who is favourably distinguished by simplicity of feeling and vigour of execution *. He usually paints the interior of a still chamber, into which the light of the sun falls through the window or door, and spreads over the whole a peculiar sort of festal brilliancy. The quiet occupations of the persons in these apartments enhance the impression produced by the whole work, which always breathes a spirit of pure unbroken tranquillity. The galleries of Dresden, 19 Munich, and others, possess interesting examples of pictures by this master, which are, however, not very common.

* [Peter van Hooghe is a charming master; specimens will be found in the Louvre, and in this country, in the collections of Sir Robert Peel, Lord Ashburton, her Majesty, and Mr. Hope; the picture in Mr. Hope's possession has been, according to Waagen, a first-rate work of the master, but has been injured by cleaning. (England, ii. s. 145.—ED.)]

CHAPTER III.

LANDSCAPE PAINTING.

1 § LVIII. In the historical pictures of the old Flemish school, Landscape occupied a very important place; and in the last ramifications of the school, in the beginning of the sixteenth century, it had already asserted its claim to be considered in a certain sense independent (see § XXXVIII). But these efforts were carried no further after that school had declined. The Flemish imitators of Italian mannerism in the sixteenth century aimed chiefly at an ideal treatment of the human form, and had abandoned their native ground of an unaffected observation of nature, and a genuine feeling for her beauty. Scenes from nature were little to their taste, and only isolated attempts of the kind are

2 to be found. As an example, may be mentioned an interesting picture in the Berlin Museum, by Cornelius Matsys (1543,) a landscape of an uncommonly soft autumnal tone, in which, however, the almost burlesque character of the figures forms an unpleasant contrast with the solemn feeling of the landscape*.

3 Landscape painting first appears in full independence and importance at the close of the sixteenth and at the beginning of the seventeenth century, particularly in the school of Brabant, where at the same time a new and

* [See a very interesting note by the editor of the first volume of this work, (p. 367,) on the probable influence of German art on Italian landscape painting, at least in its origin.—ED.]

powerful style of historical painting was called into existence by Rubens. There is a harmony between these two branches of art by no means accidental. We trace the same originality—the same overflow of masculine vigour—in landscape as in history, but the former of the two is more youthful in its character; the artists who adopted it had, with few exceptions, to form their style without any regular school to guide them; and eager as they were to seize the features of nature, everywhere pressing on their notice, they were not unfrequently overpowered by the very fulness of the separate objects thus presented to them. This was not, however, the case in the same degree as in the older masters of the sixteenth century, such as Patenier and Herri de Bles. An effort to set bounds to this exuberance of subject is certainly visible; but such a struggle appears for the most part external, rather than based on the feeling of the artist, and consequently the whole often bears a kind of decorative character. The colours are generally rich and brilliant; the trees of the liveliest green; the foliage is treated conventionally, and has a scene-like look, sometimes not unlike tapestry. All this naturally appears more prominent where the artist intended a poetical composition; whilst in the representation of homely scenes or confined localities, a more simple and natural treatment is already apparent.

Of the landscape school in question, one of the best 4 masters is *John Breughel* (1569–1625), who, to distinguish him from his father and brother, Paul Breughel the elder and younger, is generally called “Velvet” or “Flower” Breughel. A subject often repeated by this

artist, and which is indeed characteristic of the general tendency of the whole school, is Paradise. The largest and best of these pictures is in the Museum of the
 5 Hague. The country is covered with the richest productions of the vegetable world; on each side thick groups of trees close in towards the centre, where, through an opening, we look into the depths of the wood and over the plain, covered with the soft green of young and luxuriant vegetation in every gradation of light up to the very brightest. The figures of our first parents are from the hand of Rubens, and in general the figures in Breughel's pictures are by the historical
 6 painters of the day. There are subjects similar to this in the Esterhazy Gallery at Vienna, in the Berlin
 7 Museum, and elsewhere. The Berlin Museum contains besides several forest scenes, some of which display less luxuriance of vegetation, and a free style of handling.
 8 The Schleissheim Gallery is rich in Breughel's pictures, executed in a simpler style, and the subjects of which
 9 are more taken from the narrow circle of home*. Breughel also delighted to paint with great finish objects of still life, such as flowers, fruit, or furniture of various kinds, and to combine them in a singular manner into large compositions, which, however, fail in unity of
 10 effect still more than his landscapes. In the Munich Gallery is a large flower wreath by him, in the centre of which is a Madonna and Child, painted by Rubens.
 11 Other pictures of this kind, as for instance the Kingdom

* [There are no less than sixteen pictures by John Breughel in the Pinacothek at present. One (No. 257) has the figures painted by Rubens.—ED.]

of Flora—the Kingdom of Vulcan, and others, exist in considerable number in the Gallery of Sans Souci. The pictures of this artist are not rare: even in Italy, 12 in the Ambrosian Library of Milan, there are many of them.

Among the scholars and followers of John Breughel, 13 are *Jacob Fouquiers* and *Peter Gyzens*; the latter of whom is distinguished by peculiar grace and elegance. In the Berlin Museum there are specimens of their productions.

Roland Savery (1576—1639) bears a general affin- 14 ity to Breughel; but in some, at least, of his landscapes, a more earnest tone of feeling, which contrasts with the ornamental style of that master, is already perceptible. Although this greater seriousness is not very prominent in the representation of Paradise which is in the Berlin 15 Museum*, nor in Orpheus charming the Beasts of the forest, by the sound of his lyre (in the Museum of the Hague), and although it appears more the aim of the artist in such works to show the skill which he possessed in subjects of animal life—still there are other pictures of his which have greater depth of meaning.

* [No. 220. Second division. The Public Gallery at Nuremberg possesses a small picture, representing the building of the tower of Babel (No. 88), which Waagen speaks of as one of Savery's most highly finished works. (Deutschland, s. 210.) There are two pictures by Savery at Hampton Court; the one of the Lions in their Den, was a present from his nephew the Prince Elector to Charles I. (See Mrs. Jameson's Public Galleries, p. 352, 379.) Waagen attributes to Savery a picture of Orpheus, at Blenheim, which there bears no name, and he praises as a very good specimen of the master, a woodland scene in the Fitzwilliam Museum at Cambridge. (England, ii. s. 36. 525.)—ED.]

- 16 One of these is a second landscape in the Berlin Museum. It represents a wild oak forest, with some trees withered and broken by the storm, and others which stretch out their naked roots from the foreground. In this scene a gipsy family spread their mid-day meal, a path leads into the depth of the forest, and on the brink of a thickly embosomed lake stands a solitary stag; at the side the view opens to distant mountains. This picture breathes that mysterious awe, which man ever feels in the presence of nature still unsubdued by art, and of her mighty works.
- 17 *David Vinckebooms** (b. 1578) is a third remarkable artist in this style. In his forest scenes he also displays a deeper earnestness and a darker tone than Breughel, but not the same depth of feeling as Savery. He is admirable in scenes of the village life of the Low Countries, in which he happily blends nature and the character of the people into one joyous whole, and has caught the cheerful features of his native soil with perfect success. The Berlin Museum contains a considerable number of his works. To these artists may be added a long series of contemporary landscape painters of the Low Countries, who adopted the same style—*Gilles van Coningsloo*, *Adrian Stalbeem*, *Peter Lastmann*, *Alexander Kierings*, *Egidius Hondekoeter*, and others.

Another artist of the time who resembled them in technical skill, but differed considerably in his mode of conception, was *Judocus de Momper*. There is some-

* [Mr. Beckford had a small picture by Vinckebooms, of which Waagen speaks highly. (England, ii. s. 328.)—ED.]

thing original and fantastic in his pictures, and he not unfrequently exhibits nature as it were from the wrong side, in capricious forms, and in an extraordinary, or it may be called a perverse, tone of colouring. A hasty sweeping pencil, which rather indicates than executes, corresponds sufficiently with this strange tone of thought. Extensive views of cold bluish plains, chalky rocks in the foreground, and caves with hermits, are commonly found in his pictures. The Museum of Berlin, and the 20 Esterhazy Gallery, at Vienna, possess well-marked specimens of this kind and manner.

In most of these landscape works there prevailed, 21 without doubt, a certain conventional treatment of the subject, and a feeling for richness and ornament rather than a sense for genuine nature; but in this department of art again, Rubens, with his vivid conception of life, and his power of seizing individual character, came forward with manifest superiority as a rival*. His land-

* [Rathgeber, in his "*Annalen der Niederländischen Malerei*," enumerates thirty-one landscapes by Rubens, of which eighteen are stated to be in this country; these numbers are however erroneous, for two of the pictures are counted twice over. The "*Winter scene*," and the "*Going to Market*," now at Windsor, are the same which Passavant saw at Kensington. There is another fine landscape by Rubens at Windsor.

The National Gallery, besides a smaller picture, contains the magnificent view of the artist's own chateau, which was presented by Sir George Beaumont. It was originally brought by Mr. Buchanan from the Balbi Palace at Genoa, and was sold by him for £1500. Another landscape with a rainbow, brought over with it, was exchanged with Mr. Champenorne, for the very fine Guido of Lot and his Daughters, which latter picture is now in the National Gallery, having been purchased from the collection of Mr. Penrice. (See Buchanan, *Memoirs*, i. 176.) The two Rubenses transferred

scapes generally contain scenes of nature as she appears in the Low Countries, in which the form of the land, the peculiarities of its vegetable production, and the effect of the breeze, are caught and presented to us with a masterly hand. There is in all the same juiciness and freshness—the same full luxuriant life—the same vigour and enthusiasm, as in his historical pictures. In the same way, his more rare works of Italian and Spanish scenery retain all the peculiar features of each
 22 country. The galleries of Munich, of the Pitti Palace, several English collections, the museums of Dresden and Paris, contain celebrated examples of his produc-
 23 tions in this department. Amongst the artists who followed the manner of Rubens, may be mentioned, first, *Lucas van Uden* * (b. 1595), whom Rubens often

from Kensington to Windsor, formerly belonged to Villiers, Duke of Buckingham.

Lord Radnor has a *View of the Escorial*, by Rubens: there is another picture of the same subject, I believe, at Petworth. In the Dulwich Gallery there is the picture with two rainbows. See Waagen, *England*, ii. s. 137.) Mr. Hope is the owner of the *Shipwreck of Eneas*, and Lord Pembroke of a fine *Sunset*. "*La Prairie de Lachen*" is now in her Majesty's private collection, (Mrs. Jameson's *Private Galleries*, p. 40.) In the Grosvenor Gallery is a landscape, said to have been painted before Rubens went to Italy, (Mrs. Jameson's *Private Galleries*, p. 271.) Mr. Rogers possesses two landscapes, one of which is a *Moonlight* formerly belonging to Sir Joshua Reynolds. The landscapes of Rubens in the Louvre are very fine.—ED.]

* [The only picture of L. v. Uden in the catalogue of the Pinacothek, is No. 381 (Cabinets), which is the private property of the king. Waagen describes two pictures of this master as existing in this country, one in the possession of the Duke of Devonshire; the other in that of the Marquis of Bute. (*England*, i. s. 254; ii. s. 576). There is one also at Hampton Court.—ED.]

employed in the execution of landscape backgrounds in historical pictures, but whose own landscapes, specimens of which are in the Schleissheim Gallery, although they adopt the tendency of the time as views of particular localities, are on the whole rather insipid. Another 24 follower was *Peter Snayers* (1593—1662), by whom there is an excellent picture of a bare sandy landscape, with brown autumn-tinted leaves in the Berlin Museum*.

§ LIX. Whilst a peculiar school of landscape painting was thus forming itself in Brabant, some efforts had been made in Italy, and considerable progress had been effected. These efforts originated with Italian masters; and the study of Italian scenery, together with an idealized treatment of nature, led to the formation of an equally characteristic style. Giorgione and Titian had already in their works given considerable importance to landscape composition, but their example had not produced any immediate consequences. 2 After them, Annibale Caracci, one of the reformers of Italian art, at the close of the sixteenth century, again took the lead in the same direction. His productions have been already noticed (Vol. I. § cvi. 17, 18), and were characterized as “well-conceived decorations.” It must now be added that the decorative principle in his works essentially differs from that of the Flemish

* [There is a battle piece by Snayers in the Dulwich Gallery, and another called the “Skirmish of the Forty” at Hampton Court. The picture at Berlin is No. 223. (second division) in Waagen’s catalogue.—ED.]

school. In the latter it displayed itself in the riches of the vegetable world, and in a brilliant fulness of colour; whilst in Ann. Caracci, on the contrary, there is more of the element of form, as might be expected from the character of Italian nature. Bold mountain scenery, such as the ridges of the Apennines near Bologna, and the neighbourhood of the Campagna of Rome, present to us, imparts to his pictures a peculiar character of
 3 sublime repose. How this style was carried on by the scholars of the Caracci, *Domenichino*, *Albani*, *Guercino*, and *Grimaldi*, according to the peculiarity of their respective powers, has also been already recorded. (Vol. I. § cvii. 10; cviii; cx. 9; cxi. 7.)

Contemporary with Annibale Caracci there lived in Rome some northern artists, in whose works there is a combination of the landscape style of the Netherlands with that of the school of the Caracci, the last, however,
 4 predominating. The earliest of these masters is *Paul Bril* * (1554—1626), who was born at Antwerp. A

* [Compare however the note by Mr. Eastlake already referred to at the beginning of section lviii. There is a curious remark of Aug. W. Schlegel's, in his "Urtheile Gedanken u. Einfälle über Litteratur und Kunst, (Werke i. s. 417,) which applies well to P. Bril. He says, "The flattest and most uniform aspect of nature is that which best trains a landscape painter; witness the riches of the Dutch art in this department; poverty teaches us how to make the most of every thing, and thus a feeling is created, content with little, because it catches gladly at the least hint of a higher character in external nature. An artist thus trained, when he travels and becomes familiar with romantic scenery, is so much the more impressed with it. There is, too, an antithetical tendency in the imagination; the greatest painter of wild and savage scenes, Salvator Rosa, was born at Naples."—ED.]

more chaste and sober use of his own resources, and the peculiar earnestness which pervade his works, form a striking contrast to the prodigal luxuriance of nature, as imitated by his Flemish contemporaries. His pictures, without being particularly sublime, breathe a calm repose,—a serene and equable tone of feeling—and the mouldering ruins of Roman greatness, which he delighted to paint, convey an impression of solemn melancholy. In the Berlin Museum there are several of 5 P. Bril's works, some of great excellence, particularly that which represents a broad stream with its quiet banks*; the execution is simple and unpretending. There are two admirable landscapes in the Pitti Palace, 6 at Florence; one is a stag and wild boar hunt—the scenery is beautifully conceived—simple, grand, and pleasing—the colour cool, but in harmony with the early morning hour—the trees gently stirred by a soft breath of wind; the effect of the whole is peaceful and agreeable. The second is a wild scene, in which a mountain stream rushes foaming among rocks and stones.

* [The picture especially noticed in the text is No. 221 (second division) in Waagen's Catalogue of the Berlin Gallery; there is another in the same collection (No. 212) representing the Tower of Babel, which is painted on a principle similar to the works of Mr. Martin, and is very good; Mr. Beckford had a picture of the same subject by this master. Four or five good pictures of Bril's are in the Louvre; in England there are two at Hampton Court, being Nos. 222 and 318 in Mrs. Jameson's list, who queries the genuineness of the first. At Dulwich there is one small landscape (No. 314). Waagen (England, ii. s. 36,) assigns to P. Bril a picture at Blenheim, which is called a Claude, and he speaks of a very fine view from Tivoli, by him, in the collection at Castle Howard. (ii. s. 419.)—ED.]

- 7 *Adam Elzheimer** (1574—1620), born at Frankfort, flourished rather later. With the feeling for form of the Italians, and the handling of the Netherlanders, this artist unites a very peculiar style of conception. His pictures have a miniature-like character, as if we looked on nature through a diminishing glass. In the small space which his pictures occupy, he gives a wide expanse of diversified scenery, illuminated by broken gleams of light—woods in deep shadow, water with its clear bright surface, and the graceful alternations of mountain and valley; the eye, which at a little distance enjoys the harmony of this little world, loses nothing when it approaches to view more closely the minutest details of execution, or the spirited indication of the different objects. There is no want of pleasing figures—sometimes subordinate to the landscape—at others forming the principal subject of the picture. Here we have a holy family journeying through a still moonlight landscape—there a thick forest, in which John the Baptist preaches to the assembled people—now a night-piece, with Eneas leading his followers from the burning city. Sometimes Elzheimer's pictures are historical; but even in these
- 8 the same finished execution prevails†. The Munich Gallery, the Uffizj of Florence, the Galleries of Vienna, and others, possess numerous works by his hand ‡.

* See H. Meyer in Goethe's Werke, vol. xliv. s. 232.

† Schnaase, *Niederländische Briefe*, s. 26.

‡ [At Dulwich, a small picture of Susannah and the Elders is ascribed to Elzheimer (No. 297, Mrs. Jameson). The "Witch" at Hampton Court (No. 317) belonged to Charles I., as did also the St. Christopher, in the King's Closet at Windsor. The Duke of

*Cornelius Poelenburg** was an imitator of Elzheimer 9 (1586—1660). He usually represents Roman scenery, with ruins, and pastoral or mythical figures; but he wants in general the pleasing and tender feeling of his model, and his pictures, again, have a somewhat decorative character. His scholars, *John van der Lys* 10 and *A. Cuylenburg*, are far less attractive.

§ LX. But the style of landscape painting originally 1 introduced by Annibal Caracci and his scholars, received a far more important impulse from the French artist *Nicholas Poussin* (1594—1665). His merit as an historical painter will be discussed in our review of the French school; but his influence, as well as that of several succeeding artists, on the development of landscape painting, is too remarkable to be passed over here. Poussin's conception of nature is serious and solemn; 2 a grandeur of form prevails as in his historical works, whilst his colouring, which never possesses any great charm, is sometimes almost harsh. In the composition,

Devonshire has a "Flight into Egypt," which Waagen praises highly, as he does a picture of St. Paul at Malta, in the collection at Corsham. Mr. Beckford's landscape with Tobit and the Angel was engraved by Goudt. The Elzheimer in the Fitzwilliam Museum at Cambridge, is an important work of the master on account of the unusual size of the figures and the power of colouring. (Compare Waagen, England, i. s. 253; ii. ss. 303, 334, 526.)—ED.]

* [There are several of Poelenburg's pictures at Hampton Court, and among them the children of the Queen of Bohemia, from King Charles's collection. Poelenburg was in England. See Walpole, ii. p. 238.—ED.]

† Goethe's Werke, vol. xliv. s. 243.

whether its principal features be plains closed in by mountains, or high arched masses of trees, the grouping is always excellent; the centre point is generally composed of classical architecture of more or less richness, whilst the accessories consist of figures taken from ancient fable or history, drawn in the same exact manner as in his historical pictures. This style of landscape has been denominated "the heroic," and such scenes do indeed seem to be an abode worthy of a race of few wants and of a noble nature. Nature herself appears still in sublime repose, and in all the variety of her peculiar forms, contrasted with the busy occupations of man; there is no trace of fields or gardens, but here and there is seen a flock of sheep, as hinting at the oldest and simplest mode of turning to account the surface of the earth; the dwelling-houses have a character of simplicity and dignity, without the convenience and comfort of a more luxurious life. Although the softer effects of light and air are excluded, yet the result of the whole is to produce a serious and tranquil tone
 3 in the mind of the spectator. Poussin's landscapes, in which these feelings are variously repeated, are to be found in different galleries, particularly in those of England; a great number of very excellent ones are in
 4 the Doria Palace at Rome*.

* [Several landscapes by Nicolas Poussin will be found in the Dulwich Gallery. See Nos. 142, 279, 260, 292, of Mrs. Jameson's catalogue. The Marquis of Westminster and Mr. Rogers possess very fine specimens of this master as a landscape painter; and works of his of the same class are to be seen at Chiswick, at

The first follower and scholar of Nicholas Poussin in 5 landscape was his brother-in-law, *Gaspar Dughet*, commonly known by his adopted name—*G. Poussin**. He in general displays the same fine feeling for form; and in his early works he follows decidedly the manner of his master, with which, however, in his later pictures, he combines striking peculiarities of his own. It is the life and operation of the atmosphere—the creative all-supporting breath of nature—in short, what may be called the living soul of landscape, which first appears with its full effect in G. Poussin's works. In his later pictures, the severe earnestness of his master is happily softened; his landscapes glow with a more genial warmth, his leaves and plants have a greater juiciness and a fresher green, the clear soft perspective allures the eye into the distance, and though the composition in its grand features adheres to the so-called heroic style, it combines with that style a brighter and a freer character. His peculiar skill in ærial effects was particularly shown in his land storms, which he executed with great success, and by which he has obtained much celebrity. Gaspar Poussin's oil paintings have often lost a part of their value from the darkening of

Lansdowne House, in the collection of Sir Thomas Baring, at Holkham, and in the gallery of the Marquis of Bute. (See Waagen, England.)—ED.]

* The dates of G. Poussin's birth and death are not given in the text, and there seems to be a difficulty in determining them with accuracy. Some say that he was born in 1600, and died in 1660; others who place his birth in 1600, fix his death in 1663; and it has been asserted that he was born in 1613, and died in 1675.—ED.]

of his colours; but in his other pictures his peculiar qualities may be better recognized in their original state. Among these last are the rich frescoes with which he ornamented the church of St. Martino a' Monti, at Rome, containing scenes from the lives of Elias and Elisha, which decorate that edifice in the most cheerful manner*. There are also a great number of large works in distemper by G. Poussin in the Doria Gallery, which contains also some good specimens of his pictures in oil. The museum of Madrid and the English galleries possess a rich collection; and several excellent examples, principally from Rome, are in the National Gallery in London †.

An imitation of the style of the two Poussins, is visible in the pictures of a younger contemporary, *Sebastian Bourdon* ‡, a Frenchman, who aimed at being a universal genius in painting, and in some instances

* I celebri freschi di Gasparo Possino nella chiesa di S. Martino a' Monti in Roma rappresentanti i miracolosi fatti de' SS. Elia ed Eliseo-incisi da Pietro Parboni. Roma, 1810.

† [There are five very fine landscapes of Gaspar Poussin's in the National Gallery, including his celebrated Land-Storm: but of these none is more beautiful than the view of La Riccia from the Corsini Palace. (No. 98, Mrs. Jameson.) The others are Nos. 31, 36, 68, 95, in the same list. Other pictures of this master will be found at Windsor and in the Dulwich Gallery.—ED.]

‡ [See again, as to the dates of Bourdon's birth and death, Fuseli's Pilkington (note). He is said to have been born in 1616, and to have died in 1671. We have in the National Gallery one of Sebastian Bourdon's finest works, the Return of the Ark. It once belonged to Sir Joshua Reynolds, and was by him bequeathed to Sir George Beaumont, who left it with his other pictures to the nation. Compare Sir J. Reynolds' 14th Disc., Works, ii. p. 168. Mrs. Jameson's National Gallery, No. 64.—ED.]

produced works which seem to justify the claim. The same course was pursued by some Netherlanders belonging to the close of the sixteenth and beginning of the seventeenth century, such as *Francis Milet* (called *Francisque*), *Johan Glauber* (called *Polydor*), *J. F. van Bloemen* (or *Orizonte*), *P. Rysbraeck*, and others. If in these artists the deep earnestness and energy of their master were somewhat weakened, yet they, particularly Glauber and van Bloemen, have produced some excellent works. The Berlin Museum contains some pleasing pictures by all of them except Milet.

§ LXI. Some years younger than Nicolas Poussin, was 1 his countryman, *Claude Gelée*, surnamed from his birth-place, *Claude Lorrain* (1600—1682). His career as an artist, however, belongs to Italy, and he stands first among the masters in the branch of landscape art of which we are now treating. The actual forms in his pictures, as in those of G. Poussin, are derived from Italian nature; but the feeling of limited space and the severe character, which are visible in the works of the latter master, are wanting in those of Claude. Our eye ranges unchecked over outspread plains, often bounded by the sea. The flow of the lines is clear and harmonious; but the feeling for pure beauty of form strikes us less in the conformation of the ground, than in the soft and flowing outline of the arched groups of trees which constitute his foreground, and imitate so happily the graceful growth of the evergreen oak—a tree commoner in Claude's time, in the immediate neigh-

bourhood of Rome, than it now is. The architecture which he introduces has a classical character; but his buildings are sometimes ruins, subordinate to the landscape, and sometimes, though more rarely, are moulded into fairy palaces of wonderful splendour, so that in neither case have they the aspect of dwelling-places for ordinary men. These, however, are but the external features of Claude's pictures, and they form only the framework by means of which he sets before us the true creative power of nature, shown, as in the works of G. Poussin, in the effect of air, and still more in the brilliant and vivid workings of light. The quivering of the foliage, the silent sweep of light clouds across the clear sky, the ripple of the lake or the brook, the play of the waves of the sea, the pure breezes of morning, the soft mists of evening, and the glistening dew upon the grass, are all truth itself, and all seem instinct with joyous life. A soft vapour separates one distance from another, and allows the eye to wander into boundless space, only to be recalled by the warmth and richness of the foreground. Light pervades the whole, and every object breathes a blessed serenity and repose. Claude paints the forms of earth indeed, but he veils them in an ethereal drapery, such as is only at moments visible to our eyes; he paints that worship of the Creator which nature solemnizes, and in which man and all his works are only included as accessories.

- 2 The early works of Claude are distinguished from the later by a peculiar bluish, cool tone, which may perhaps be considered as a trace of his early training; he received his first instructions from a scholar of Paul Bril, *A.*

Tassi. As examples, may be mentioned two large pictures in the Munich Gallery, both with figures of Hagar and Ishmael*. The first is a morning scene, with the

* [The Emperor Alexander purchased two very fine Claudes from Malmaison, which had been originally taken by the French from Hesse Cassel; they are now at the Hermitage. The present Madrid Collection contains ten pictures attributed to Claude (Catalogue of 1843). Mr. Ford especially notices numbers 947 and 1080 (see Handbook of Spain, p. 764). He describes them as in good condition, but in want of lining.

With regard to the English collections, the list of the master's works in this country is a very long one. The National Gallery professes to contain ten of his pictures; of these the Embarkation of the Queen of Sheba and the St. Ursula are perhaps the finest. The former was painted for the Duc de Bouillon, and was sold by Erard, with the repetition of the "*Molino*," to Mr. Angerstein for 8,000*l*. This latter picture is not an exact facsimile of that in the Doria Palace at Rome; but it is one of those which are generally treated as copies, or as not executed wholly by Claude. Waagen speaks thus of it and of the *Cephalus and Procris* (England, i. s. 213). Passavant (*Kunstreise*, s. 20), absurdly treats all five pictures from the Angerstein collection as acknowledged copies! The *Chigi Claude*, David in the Cave of Adullam (or Sinon before Priam), now in the National Gallery, sold in 1810 for 2,750 guineas. It was bequeathed to the nation by Mr Holwell Carr. The *Rape of Europa*, in her Majesty's private collection, was painted for Alexander VII. in 1665, and sold from Lord Gwydyr's collection in 1829 for 2,100*l*.

At Windsor there are four pictures attributed to Claude; three of these, Waagen (England, i. s. 178), says are not among the choice works of the master. Of the Claudes at Dulwich he states, that both his genuine and pretended pictures in that collection are in bad condition, but he gives no means of distinguishing which in his opinion belong to each of these classes. The reader may consult Mrs. Jameson's *Public Galleries*, vol. ii. Nos. 270, 244, 264, 275, 211, 258, 303.

The Bridgewater collection contains four beautiful Claudes, of which the smallest—the "*Morning*"—is perhaps the most exquisite.

sun rising over the sea; and the second an evening landscape, also with a view of the sea: both are perfect in the clearness and purity of their tone. Two other similar pictures are in the Sciarra Palace at Rome. In his later works this bluish tone disappears, and gives place to the brightest warmth and the most cheerful harmony of sunny light. The Doria and Sciarra Galleries in Rome contain a great number of Claude's most finished works; others are found in the Museum of Naples, in the galleries of Vienna (particularly the Esterhazy), at Munich, Dres-

(See Mrs. Jameson's *Private Galleries*.) The Marquis of Westminster possesses no less than ten pictures by this master, including the two celebrated ones of the Adoration of the Golden Calf, and the Sermon on the Mount; the last is a wonderful picture. At Petworth is the Jacob and Laban, engraved by Woollet; Mr. Rogers has an octagon picture formerly belonging to B. West, which is very much admired by Waagen (*England*, i. s. 411). Lord Lansdowne and the Duke of Wellington possess beautiful specimens. Lord Radnor is the owner of the two generally termed "The Rise and Decline of the Roman Empire," which were engraved respectively by Mason and Woollet. The same name is given to two beautiful landscapes of morning and evening in the Grosvenor Gallery. In Mr. Miles's collection at Leigh Court, will be found the well-known Altieri Claudes, as well as two others; one of the latter is a herdsman driving cattle through a river, engraved by Vivares, and etched (with variations) by Claude himself. The Altieri pictures were bought by Mr. Beckford for 7,500*l.*, and were sold to Mr. Hart Davis for no less than 12,000*l.*; from him they passed to Mr. Miles. (See Buchanan's *Memoirs*, ii. p. 31.) The two fine Claudes formerly at Corsham now belong, it is believed, to Mr. Holford.

The collections at Burleigh and at Holkham, as well as those of Lord de Grey, Sir Thomas Baring, Mr. Wells, and Sir W. W. Wynne, afford additional proof of the riches of this country in the genuine works of this great landscape painter.—ED.]

den, and Berlin, in the Louvre (a great number), at Madrid, in the National Gallery of London, and other English collections. Frequently, however, copies or free imitations bear the name of the master. Even in his lifetime a considerable traffic was carried on with such imitations; in order to meet this fraud, and to show what really were the works of his own hand, he collected into a book the sketches of his pictures, or drawings executed from them, and this book he named "*Liber Veritatis*." This valuable collection is now in 6 the possession of the Duke of Devonshire*.

§ LXII. Claude's feeling for ideal beauty called forth 1 many imitators, and excited many similar efforts on the part of the artists of the Low Countries, more particularly among the Dutch. By the full effect of light, by the brilliancy of the air, and the liquid mistiness of the distance, they endeavoured in a similar manner to produce a higher tone, and to ennoble those forms of nature which they saw around them. By adhering partly to the clearness and freedom of Claude's compositions, partly to the more elevated forms of Poussin's style, they succeeded in producing single works of very great beauty. It may be regarded as a distinctive mark of these imitators, that some trace of that feeling for the individual realities of nature which characterized Flemish art, and which was developed in the landscapes of Rubens, is always, more

* Facsimiles were executed by Richard Earlom, and published in London, 1774-77.

or less, perceptible in the single features of their works.

2 Of these artists may first be noticed *Herman Swanevelt**, from the Netherlands (1620–1680 or 90). His compositions are grand, and his imitation of the manner of his master is happy ; but the mild tone of Claude is, in some degree, impaired by a certain stiffness and heaviness in the details. Swanevelt's pictures are not common ; in the Esterhazy Gallery and the Imperial Gallery at Vienna there are some works which fully show the excellence of that school whence he derived his instruction. He has, however, made himself better known by a large number of landscapes etched with great spirit, than by his paintings †.

5 A second admirable artist, who pursued the same path, is *John Both* ‡ (1610–1651). The compositions of this master are for the most part rich and full ; rocks and wide-spreading trees with fine foliage, alternate with views melting into the mists of distance ; a brilliant glow of evening pervades the atmosphere, and generally gives to Both's pictures a tone of solemn splendour. His

* [Specimens of Swanevelt will be found at Hampton Court, and in the Dulwich Gallery.—ED.]

† See Schildener, “ H. Suanevelt in seinen geätzten landschaftlichen Blättern,” in the Museum, 1836, No. 45, s. 360 ; and “ Ueber die Bedeutung zweier radirter Landschaften von H. Suanevelt,” in the same work, No. 48, s. 383. (Compare “ Be-richtigung,” No. 50, s. 403).

‡ [The National Gallery contains a fine Both bequeathed by Sir George Beaumont ; others will be found in her Majesty's private collection, in the Bridgwater and Grosvenor Galleries, and at Dulwich. The picture formerly belonging to Lord Methuen was purchased by Mr. Holford.—ED.]

treatment is broad, massy, and dignified. The figures of his landscapes were usually painted by his brother, Andrew (§ LIII. 12.), and they agree most admirably with the character of his pictures, whilst those executed in a similar manner in the works of other artists too frequently want this quality of harmony. There are excellent pictures by Both in the Galleries of Dresden, Munich, Berlin, Vienna, and in the Doria and Sciarra galleries at Rome.

The style of *Adam Pynacker* (b. 1621) bears some affinity to that of John Both. He also delights in grand forms of mountains and trees, and in a brilliant though misty effect of light. He has produced single pictures of this class of great excellence—one, for instance, in the Schleissheim Gallery, in which the figures are a peasant on horseback and a white cow in the water*. The whole conveys an impression of the calmest and clearest evening. Frequently, indeed, he aims at producing a sort of dazzling effect; but in such pictures the pure simplicity of feeling for nature is lost, and they bear the character rather of a decorative style. Such are the greater number of his works, which are distributed in various collections.

Other contemporary masters followed the same course, such as *Jacob van Artois* †, *Barthol. Breenberg*, *John van Assen*, *Caspar* and *Peter de Witte*, *John Francis Ermels*

* [This picture is now in the Pinacothek, No. 362 (Cabinets). —ED.]

† [If the reader wishes to see a fine picture by Artois, he will find one in the Duke of Sutherland's collection. See Mrs. Jameson's *Private Galleries*, p. 203. —ED.]

(a German), *John Lingelbach* (also a German, distinguished for his pictures of Italian harbours and crowded market scenes, &c.), and *Frederick Moucheron*.

- 10 At a later period, about the close of the seventeenth century, this style changes into a mere external prettiness of composition and execution, with a spotty and mannered colouring. The artists who belong to this class are, *Cornelius Huysman**, *Albert Meyering*, *Isaac Moucheron*, and others.

- With the masters already mentioned may also be ranged some Dutch painters, who, whilst they derived the feeling of their landscapes from a more northern aspect of nature, conceived and executed them on similar principles. The most important of these was
- 11 *Herman Sachtleven*, or *Zaftleven* (1609–1685), the character of whose landscapes is generally taken from the romantic banks of the Rhine. A peculiarly soft mist hangs over the scenery, the handling is of the highest finish, but the execution is not always free from mannerism. In his pictures of simple subjects there is much genuine and pleasing feeling; but others again frequently want the necessary force of tone and
- 12 colour. The Dresden Gallery is rich in his works, and they are not rare at Berlin, Munich, Vienna, and elsewhere.

- 13 *John Griffier*, an artist of rather later date and somewhat similar character, also delighted in painting with the highest finish the scenery of the Rhine or of

* [*Cornelius Huysman*, of Mechlin, was a pupil of *Artois*; some of his pictures are extremely beautiful; they have generally a striking effect of light on the foreground.—ED.]

Southern Germany. His colouring is generally still more gaudy and mannered than that of Sachtleven. In the Berlin Museum, however, there are some pictures by him, of a softness and grace not very common in his works.

*John Hackert**, (also a Dutchman,) may be added here. 14 He flourished in the second half of the seventeenth century, and principally applied himself to the scenery of Southern Germany and Switzerland. A certain brownish tone prevails in his pictures, but they are free from mannered effects, and are painted with a feeling of calm solemnity. In the Berlin Museum there is an excellent picture by him of this character.

§ LXIII. This ideal or poetic style of landscape produced an offshoot in what may be called "pastoral painting." In pictures of this class, the groups of men and animals are raised from mere accessories to be the central point of interest, and thus a transition is often formed to the department of genre. The pictures with shepherds and cattle are of this class, and are closely analogous to the favourite pastoral poetry of the same period. Such works are conceived on the principle of embodying, in a more or less ideal form, those peaceful features of rural life which convey an idea of harmony between outward nature and the life of man. The artificial circumstances of brilliant colour and atmospheric softness give to the whole composition a higher and more poetic

* [A very fine Hackert, with figures by Berghem, sold at Christie's this year (1845) for 682*l.* 10*s.* It belonged to Lord Granville —ED.]

tone. The groups of animals and horses, the herds of sheep and deer, are executed in these pictures in the most finished and most attractive manner.

- 2 The next artist to be named is *John Wynants** (born about 1600), who, however, adhered rather to the form and character of northern scenery : whilst *John Baptist Weenix* (1621–1660,) adopted a decidedly pastoral feeling and a southern character of landscape. A large painting in the Berlin Museum is a well-marked example of his style of art ; and, indeed, the subject—*Erminia with the Shepherds*—required to be treated in this manner. *Erminia* has without doubt the prudish air of a theatrical heroine ; but the shepherd's family is given with great and successful naïveté. The cattle at rest are executed with much taste and highly finished, whilst the character of the landscape is Roman, and the whole scene is bathed in a glow of yellow evening light.

- 4 *Nicholas Berghem*† is a more eminent artist

* [Sir Robert Peel possesses two pictures by Wynants ; one has the figures painted by Lingelbach, the other by Adrian v. der Velde. There are four or five of Wynants' works (three of which have figures by v. der Velde) in the Bridgwater Gallery. The Dulwich Gallery contains three specimens.—ED.]

† [It is said that "Berghem" was a nickname. He studied under v. Goyen and others as well as under Weenix. The Duke of Devonshire's collection, those of Lord Francis Egerton, Lord Ashburton, the Marquis of Westminster, Mr. Hope, and the Queen's private gallery, are rich in pictures by Berghem. The Dulwich Gallery possesses five of his works. Waagen (*England*, ii. s. 190), speaks of Nos. 200 and 209 in Mrs. Jameson's list as being injured in the distance and sky. Mr. Munro is the owner of a singular picture of Berghem's, with two figures (*Jupiter and Calisto*) the size of life, which has all the usual character of his touch and execution. The Louvre contains some very fine Berghems.—ED.]

(1624–1683). He was a scholar of Weenix, and one of the principal masters in this whole class of pastoral painters. Some of his pictures represent shepherdesses with their flocks reposing among ruins, or wading through shallow streams, or dancing to the music of the flute ; in others he painted travellers in some wild country, struggling with dangers, or alighting at houses of entertainment: occasionally, too, his figures are taken from the higher kind of poetry, or from scenes in the Old Testament. As a rule, his paintings are composed of forms derived from southern nature, and are rarely based upon the scenery of his own country ; at all events, however, these forms are treated in that ideal and brilliant style which we have described ; the eye rejoices in the harmony of his lights and in the richness and power of his pencil ; yet his compositions never possess the freedom and simplicity which might be desired in such scenes ; we are frequently sensible that the artist has designedly contrasted the pastoral feeling of his scenery with the prosaic circumstances of ordinary life. Berghem's pictures are to be found in all galleries ; the 5 Dresden Collection, especially, contains a great number—mostly scenes of shepherd life. His pictures in the Berlin Museum furnish examples of his various styles.

*Philip Wouverman** (1620–1663) belongs to another 6

* [Among the many fine works of Philip Wouverman in this country, the six in the collection of Sir Robert Peel may be particularly referred to ; one of them is the picture of fishermen on the sea-shore painted for Elizabeth of Spain, and supposed to be the last work executed by the artist. Compare Mrs. Jameson's *Private Galleries*, p. 371 ; Buchanan's *Memoirs*, i. p. 204 ; ii. p. 245, 248. The Queen's private collection, as well as those of the

line of art. This artist takes his subjects from the upper classes of society, and chiefly from the life of those classes as exhibited in the open air. Above all, he delights in painting jovial parties of sportsmen, sometimes riding out with ladies equipped for hawking, and sometimes galloping over heath and plain after the hunted stag, or reposing in the cool shade near a spring. One of the points of interest in these pictures is similar to that already noticed in the works of Terburg, and other painters of the same class of genre,—the feeling, namely, of well-bred society and decorum, assisted occasionally by some little hint at a novel-like relation between the personages represented. The other main point of interest of Wouverman's pictures, is derived from the taste and knowledge with which he delighted to paint the horse—that constant companion of the outdoor life of a gentleman in all its various and manifold situations. In many of his works the horse is treated as

Duke of Wellington and Lord Francis Egerton, contains excellent specimens. Her Majesty owns the celebrated "Hay Harvest," a horse fair from Malmaison, which was bought for 800 guineas, and "Le Coup de Pistolet." It would be endless to attempt a reference to the numerous pictures of this master scattered about in other cabinets.

With regard to the battle-pieces in the Dresden Gallery, one of them is a most striking picture, and has greater unity of subject than generally belongs to the hawking parties and similar subjects of this master; the latter class of works, however, is the most popular, and perhaps the most characteristic. An extraordinarily fine Wouverman in the collection of Cardinal Fesch has, it is said, just been sold (1845) for a very large price to the King of Würtemberg. The Wouvermans in the Madrid Gallery are numerous and fine. See Ford's Hand-book, pp. 766—768.—ED.]

the principal figure; he painted him in the stable—being saddled—in the ménage—when taken to water, or at the fair: other subjects which afford opportunity for prominently displaying the figure of the horse—such as battles, attacks by robbers, or adventures of carriers—were frequently painted by him. The whole picture is always executed with the utmost delicacy, and the landscape accessories are treated in that soft tone which its general ideal style demands. The handling, with all its tenderness, is free and light, and devoid of everything like mannerism. Wouwerman's pictures are numerous; 7 in the Dresden Gallery, particularly, there are many of them.

This particular style excited few or no imitators, if 8 we except *Peter Wouwerman*, who, however, never reached the admirable finish of his brother Philip. We meet, on the contrary, with a great number of artists who made the shepherd with his flocks their principal subject. The best and most interesting amongst them 9 is *Adrian van der Velde** (1639–1672). He also repre-

* [Adrian v. d. Velde's works have sold for very large prices in this country; the Queen's private collection contains seven, one of which (No. 156, Mrs. Jameson) sold in 1810 for 688*l.*, another (No. 153) for 441*l.* Sir Robert Peel has three pictures of this master; that from Sir Simon Clarke's collection fetched 760 guineas in 1840. A picture said to contain the portraits of himself and his family (4 feet 8 in. by 5 feet, No. 100, Smith's catalogue,) was put up at Christie's in 1833, and bought in for 1,310 guineas. Mr. Higginson's picture of Mercury and Argus was sold at Paris in 1837 for 419*l.* The Museum at Amsterdam, the Public Galleries at St. Petersburg and at Munich, and the private collections of Mr. Hope and Mr. Wells in this country, as well as several in Holland, are rich in the works of A. v. der Velde.—ED.]

sents the pastoral and poetic side of country life ; but his pictures are free from the tendency to affectation, which sometimes has a disturbing effect in Berghem : they are of a pleasing, graceful character, and exactly correspond to our notion of an Idyl. The situations are the most simple, whilst the unpretending though beautiful execution is perfectly in unison with the scenes themselves.

10 There are interesting specimens of A. v. der Velde in the galleries of Dresden and Munich, and elsewhere.

11 Other artists of this time followed partly the example of Van der Velde, and partly that of the masters mentioned before him. All the following have left single works of great simplicity and beauty* :—*Albert Cuyp*,

* [There are two names in this list which it is impossible to pass over with the slight notice in the text : these are Cuyp and K. du Jardin.

The former was the son of Jacob Gerrit Cuyp, who is mentioned (§ LXIV. 2) as a landscape painter. A. Cuyp was born at Dort, in 1606; the year of his death is unknown, but he lived till 1672, as appears from a list of the burghers of Dort. Besides Albert Cuyp and his father, there was a Benjamin Cuyp, supposed to be a nephew of Albert's, who painted pictures of genre, and works in the style of Rembrandt (see Nagler, *Künstler Lexicon*). Albert Cuyp's works do not appear to have borne a high value till long after his death; Mr. Smith (*Cat. raisonné, Life of Cuyp*) assures us, that on reference to numerous Dutch catalogues of the principal sales in Holland, down to the year 1750, there is no example of any picture of Cuyp's selling for more than thirty florins, or something less than 3*l.* sterling. Nagler's account, in his *Künstler Lexicon*, does not quite agree with this. Mr. Smith proceeds to say, "Soon after the period above named, a gradual advance in their value took place, in consequence of the repeated demand for them by English and French dealers; and at the sale of the celebrated collection of M. van der Linden van Slingelandt, in 1785, public opinion was unequivocally pronounced upon their merits by the payment of prices in some

John Miel, John Asselyn (surnamed *Krabbetie*), *W. Romeyn, C. Clomp, K. du Jardin, Begyn*, and others.

measure commensurate with their beauty, but which have since been in many instances more than quadrupled." Walpole, writing to Sir Horace Mann, May 1, 1774, (letter ccxviii. vol. ii. p. 271,) says, "Sir George Colbroke, a citizen, and martyr to what is called *speculation*, had his pictures sold by auction last week. A view of Nimeguen by Cuyp, and which he had bought very dearly for 70 guineas, sold for 290! If they could be sold in proportion, the collection at Houghton would fetch 200,000*l*." Lebrun gives the English amateurs the credit of being the first to appreciate Cuyp's pictures.

There is a very beautiful Cuyp in the National Gallery, and a large number of his works in the Dulwich Collection. The Louvre contains some very fine specimens, especially a picture representing a gentleman with a servant holding his stirrup, and another of the Return from a ride. Her Majesty's private collection contains no less than nine Cuyps: that with a negro holding two horses sold at Lord Rendlesham's sale, in 1806, for 500 guineas. The Bridgwater Gallery, besides five other landscapes, includes the celebrated picture called "*The Landing of P. Maurice at Dort*," (which sold at van Slingelandt's sale for no more than 160*l*.) one of the former, the Ruins of Konigsvelt, sold at Amsterdam, in 1790, for 45*l*. The Grosvenor Collection has also some fine Cuyps, one of which is a *Moonlight*: Sir Robert Peel possesses three: Sir Abraham Hume had a picture of Cuyp's which cost him 1,300*l*. Another at Petworth was sold in 1829 for 1,010 guineas, the same price which the view of Dort fetched at Mr. Harman's sale. Lord Ashburton's "*Huntsmen Halting near Herdsmen*," (Smith's Catalogue, No. 10,) sold at v. Slingelandt's sale in 1785 for 173*l*: at Dubris's, in Paris, in the same year, for 160*l*., and was purchased by its present possessor for 1,300*l*. Lord de Grey, Lord Lansdowne, the Marquis of Hertford, the Duke of Rutland, and Mr. Wells of Redleaf, have all good pictures by this great master; but one of the very finest is said to be that belonging to the Marquis of Bute. (See Waagen, England, ii. s. 574.) Lord Granville's small picture of the artist drawing from Nature, fetched this year upwards of 500*l*. Mr. Holford is, I believe, the owner of a beautiful Cuyp,

In the pictures of some other artists, the cattle preponderate over the human figures, but still the whole
12 preserves its landscape character. Of these may be first named, *John Henry Roos* (1631–1685), who adheres to the pastoral feeling and to the forms and brilliant

a view on the Meuse, which was made up of two pictures formerly separated and belonging to Lady Stuart : it was exhibited in the British Institution two or three years ago.

The Gallery of the Hermitage, at St. Petersburg, comprises six works by Cuyp ; and there are fine specimens in the Dresden Collection, one of which is a rocky view, painted in 1654. In the Esterhazy Palace, at Vienna, is a picture containing the portraits of fourteen persons, said to be those of himself and his family : according to Mr. Smith it does not possess much merit.

K. du Jardin was born at Amsterdam in 1635, and died, it is supposed, at Venice in 1678 : he worked much and successfully in Italy, and was a pupil of Berghem. The best collection of his works in one gallery is probably that in the Louvre : among them is a Crucifixion of great beauty, and a picture of a “Charlatan,” dated 1657 ; the latter therefore was executed when he was twenty-two years old ; it sold at d’Agincourt’s sale in 1783 for 18,300 francs, or upwards of 700*l*. In the Amsterdam Gallery are the portraits of five persons, governors of the House of Correction, of the size of life : that collection, and the Museum of the Hague, can boast other fine productions of this master.

In this country, specimens, some of which are perhaps doubtful, will be found in the Dulwich Gallery. Lord Ashburton has a picture of a watermill, with a peasant drawing water, which sold at Mons. Eynard’s sale, in 1825, for 10,000 francs, and another fine work of the master. Sir Robert Peel, as usual, possesses very choice examples ; one of them, (*The Ford*), sold for 430 guineas in 1821 ; another, from the collection of Sir Simon Clarke, was purchased by the present possessor for 930 guineas : the third (“*the Woman spinning*”) is much the smallest of the three. There is one K. du Jardin in the Bridgwater Gallery, and five in her Majesty’s private collection : fine pictures of the master are also in the hands of Mr. Wells, Mr. Hope, and Mr. Higginson.—ED.]

light of the south, and his son, *Philip Roos** (surnamed 13 *Rosa da Tivoli*). The pictures of both these painters frequently occur.

John van der Meer, the younger, often displays in 14 his landscapes a more genuine study of his native scenery. There are excellent pictures by him in the Berlin Gallery.

Finally, the most celebrated master of this class was 15 *Paul Potter*† (1625–1654). In him the romantic character altogether disappears. The scenery is thoroughly northern, and perfectly simple. There is no expression of any peculiar tone of feeling; but his men and cattle are a faithful transcript of the figures which occurred in the country life of his native land. The admirable imitation of nature in the different kinds of cattle, and in their forms and movements, to which Paul Potter at-

* [Philip Roos was born in 1655, at Frankfort, and died in 1705: an entertaining account of his worthless life will be found in James's Flemish, Dutch, and German Schools, p. 365.—ED.]

† [The Queen's private collection contains four pictures attributed to Paul Potter; there is a small work of his in the Bridgewater Gallery: Lord Ashburton has two fine P. Potters, and Sir Robert Peel possesses one, dated 1654; consequently, one of the last works of this short-lived artist. A view near Haerlem, of extraordinary truth, but without cattle, was bought, I believe, by Mr. Higginson at Mr. Harman's sale, in 1844, for 800 guineas. The last picture mentioned in the text was carried off from Cassel by the French, and was finally bought by the Emperor of Russia from Malmaison. The Marquis of Westminster is the owner of a beautiful picture, originally painted for the family of v. Slingelandt, and which formed part of the collection of Mr. Crawford, at Rotterdam. This collection was sold by Mr. Christie, in 1806, when the picture in question fetched upwards of 1,500*l*. See Buchanan's Memoirs, vol. ii. p. 187.—ED.]

tained, has assigned him a peculiar position amongst the Dutch artists. This style, however, turning as it does almost exclusively on the simple imitation of
 16 animal life, leads to the department of animal painting, which will be discussed hereafter. This strikes us particularly in the picture of the young bull, of the size of life, in the Hague Museum. Other pictures of P. Potter's, of which there are many in various collections, belong more to landscape, and among these is the celebrated one in the Hermitage at Petersburg, representing a herd of cattle at pasture under lofty oaks before an old cottage, with the well-known cow in the centre of them.

- 1 § LXIV. At this same period, landscape painting was cultivated in Holland with peculiar success by those masters who contented themselves with imitating their native scenery, and did not aim at ideal beauty. The manifest efforts to attain a brilliant effect, which are sometimes so displeasing to us, do not appear in the works of these painters; if their conception of nature has less pretension to poetic feeling, it is at least unassuming, and does not, in fact, exclude the higher and more genuine poetry of nature herself. We must admit that the poetic treatment of a subject by the masters of ideal landscape was somewhat vague in its character, and easily degenerated into mere conventional generalities; whilst those artists who were constant to the scenery of their home, imbued every object within their limited sphere with the same true feeling, and really opened to us a deeper view into the secret work-

ings of nature. The sense of undefined longing which is excited by a distance melting into mist, no longer exists in their works; but in its place we find a calm and manly repose, a decided tone of feeling, and the fullest evidence of an intimate communion between the mind of man and the spirit of nature.

Among the older masters of this line of art who 2 flourished in the early part of the seventeenth century, there still prevailed a general conception of Dutch nature in its mere simple repose; but even in these works some kind of feeling may soon be traced. Among these painters are *Jacob Gerrit Cuyp*, *Theodore Camphuysen*, and the most eminent of this class, *John van Goyen* (1596–1656). The paintings of this last master 3 are composed in the simplest manner, and form the most decided contrast to the landscapes of the older Flemings, and of the contemporary artists in Italy. Desert sands—bare hills—gray and cloudy skies, give a rather monotonous character to his pictures; whilst form, light, and colour, the chief elements of art in the hands of those landscape painters of whom we have already treated, here take a subordinate place: if, however, there is but one tone, there is still the expression of a decided feeling. Unfortunately the execution of van Goyen's landscapes 4 is sometimes very sketchy; two admirable pictures of a troubled and gloomy character are in the Berlin Museum and in the Munich Gallery. *Adrian van der* 5 *Kabel* (1631–1695), was an excellent scholar of J. van Goyen; his pictures have the same melancholy character, but already begin to show greater energy than those of his master.

- 6 Rembrandt exercised an important influence on the development of Dutch landscape painting by his works in this department of art. In such pictures, as in those of the masters just named and in his own historical works, the ordinary nature of his own country is the subject treated; but as in these last, so here—it is the play of light and the dreamy effect of his chiaroscuro which imparts a singular charm to his landscapes; the conception of nature is at once strongly marked with the individual peculiarities of the artist's genius. One of Rembrandt's pictures of this kind has already been mentioned (§ XLVII. 19). His scholar, *Gerhard van Bat-*
- 7 *tem*, followed in the same path; and *J. Lievens* also (see § XLVIII. 11), by whom there is an excellent landscape in the Berlin Museum. It represents a grove of trees on a clear lake, and the red glare of evening, which breaks through the stems of the trees, is reflected in the water*.
- 8 Next to these may be placed *Artus van der Neer*† (1619–1683). In his pictures, twilight, which gives

* [*Philip de Koningh* should be mentioned as a landscape painter of peculiar power: his pictures represent the space and the whole effect of a wide-spread flat country with wonderful truth: there are good works of his in the Duke of Sutherland's collection, and in the Grosvenor Gallery; a very good specimen belonging to Lord Granville was sold this year (1845), at Christie's, for no less than 525*l.*—ED.]

† [The picture by van der Neer, in the National Gallery, with figures by Cuyp, is very fine: there is a Moonlight attributed to him in the Dulwich Collection; another sold in Mr. Harman's sale for 210 guineas, whilst a daylight view of a river was bought by Lord Normanton for 325.—ED.]

free play to the exercise of fancy, is a principal element. A piece of water in a wood, surrounded by high dark trees—a lonely canal, whose tranquil surface reflects the light of the moon—a city in repose, steeped in the quiet moonlight—sometimes the calm peacefulness of night broken by the glaring light of a conflagration,—these are the subjects which Van der Neer delighted to repeat in the most free and pleasing style, and with these he again and again rivets the eyes of the spectator. His pictures are not unfrequent: Dresden, Munich, and Vienna, possess several specimens.

In *Antony Waterloo* (1618–1660), the tendency to 10 express the feelings of the artist by the mode in which the landscape is conceived, displays itself in another manner. The repose, the seclusion, and the fresh freedom of forest life, are the subjects of his pictures, and their execution is at once charming and unaffected. They do not recal the loneliness of nature in all the grandeur of absolute solitude, but in relation to that cheering and friendly influence which it exercises on the feelings of man. We are touched individually by his pictures as they glimmer before us like old and happy remembrances of former wanderings. Sometimes the subject is nothing but a narrow footpath threading its way through groups of trees; sometimes we look into a wide space which opens a view of human habitations or some sign of the works of man: at any rate, he always presents to us nature in freedom and repose, and with some reference to the varied activity of human occupations. There are several pleasing pic-

11 tures by Waterloo*, in the galleries of Schleissheim, Dresden, and Berlin; but he is much better known to
 12 the friends of landscape painting by his numerous etchings †.

1 § LXV. *Jacob Ruysdael* (1635–1681), is the master whose pictures form the proper type and centre of this whole school of landscape. In his works, as in those of the great painter of ideal landscape, Claude Lorrain, natural objects are treated in a manner which appears to manifest the influence of a higher spirit; but the means adopted by these two artists were very different. Ruysdael did not need to decorate the ordinary forms of nature, or dress her up in a holiday garb, in order to bring her nearer to something which was divine. Each single object, however homely and familiar, provided it had not been cramped and regulated by the hand of man—the green meadows, the silent sweep of the clouds, the murmuring trees or brook—all breathe the pure and lofty feeling of that higher spirit. His paintings are in fact a renewal of that old worship of the spirit of nature which the Roman historian has ascribed to the ancient Germans. Yet there is in his pictures much that relates to the busy toil of man, but

* [There appears to be only one picture of Waterloo's in the Pinacothek at Munich. Mr. Beckford's and the Marquis of Bute's are the only collections which I can name in this country as containing specimens of his paintings.—ED.]

† Schildener, Einiges über die æsthetische Wirkung der geätzten Blätter Anton Waterloo's, in the "Museum" for 1835, No. xxxvi. s. 285.

such features in general stand in feeble opposition to the overwhelming mass of natural objects, and the traces of human works often appear as mere ruins which have long yielded to the powerful operation of the elements. Thus it is that the pictures of Ruisdael form the strongest possible contrast to those of Waterloo already mentioned.

Ruisdael's subjects are taken from the scenery of the 2 North, although the tame form of nature which he saw in his immediate neighbourhood rarely satisfied him; or when he did adopt it for his model he generally impressed on it a feeling of mournful solitude. A simple picture in the Berlin Museum is a good example. It 3 represents an old peasant's hut, behind which are lofty oaks; a little stream runs close by at the foot of a wooded hill, bubbling over bushes and stones; lowering shadows from the clouds are cast over the picture; a bright gleam of sun falls on the stem of an old willow, which stretches itself upwards like a spectre in the foreground; the scenery is secluded and inhospitable; we feel the desolation in which the inhabitants of the cottage must dream away their existence. Other compo- 4 sitions of this kind bring before us the solitude of shady canals, or the depths of a thick wood, enlivened by the passing bustle of a stag-hunt. In some the works of man form the point of interest, but decayed and ruined by the elements*. Of this class is the cele- 5 brated "Monastery" of the Dresden Gallery—a picture

* Compare Goethe's Werke, Bd. 33, s. 265, and the following pages.

of a deep and peculiar poetic character—but above all 6 his “Churchyard,” in the same collection. In this last we see in the background the ruins of a once mighty church, obscured by a passing storm of rain; the whole scene around is wild and desolate, partly covered with bushes and brambles, or with aged and decayed trees. This wildness extends even to the churchyard, in which monuments of varied forms give evidence of its former importance. A foaming stream in the foreground finds its way into the waste, even through the tombs, whilst a gleam of sun lights up its eddies and the adjoining graves.

7 Ruisdael more frequently delineated nature in her grander forms, such as rocky heights surrounded by woods, and torrents rushing between cliffs; sometimes he added a lonely dwelling, which, by its contrast, strengthens rather than softens the horror of the scene, or a shepherd who silently passes on his way over the light bridge. Frequently the scene is perfect solitude, in which the voice of the waters seems to be unbroken by any other sound; on a distant height, perhaps, is a solitary chapel, with the moon behind it, whose beams play upon the foaming waves and dart their single rays 8 of light into the darkness. Pictures such as these are most widely dispersed, and the galleries of Munich, Dresden, Vienna, and the Hague, possess a great number of them. They all display the silent power of Nature, who opposes with her mighty hand the petty activity of man, and with a solemn warning as it were, repels his encroachments.

9 In Ruisdael's admirable representations of the sea

we find the same grand repose, and the same thorough life and motion of the element. In this line of art also he has executed first-rate works. A large and most excellent sea-piece, with a brisk swell and rain-clouds clearing off, is in the Gallery of the Berlin Museum.*

Solomon Ruisdael was a brother of Jacob, and rather 10 older. Their pictures are in some respects similar, but Solomon's are generally of simple composition, and want the earnestness and depth of the great master. The greater number of them represent the Dutch canals, with wide-spreading trees and peaceful-looking dwellings on the banks. An unpretending and clear tone is for the most part their peculiar quality, but the execution is deficient in power.

Mindert Hobbema † was a very able scholar of J. Ruis- 11

* [Her Majesty's private gallery contains one picture by Ruisdael; that of Lord Francis Egerton no less than six; and Prof. Waagen ascribes to this master another work in the same collection which usually bears the name of Hobbema. (See *England*, ii. s. 347. *Mrs. Jameson's Private Galleries*, No. 169.) Sir Robert Peel has three fine Ruisdaels: Lord Ashburton's are still more numerous. Besides these, the collections of Sir Abraham Hume, Mr. Wells, and Mr. Hope, must be specially referred to. Waagen speaks with peculiar admiration of a large picture belonging to Mr. Sanderson (*England*, ii. s. 206), and mentions the Ruisdaels at Burleigh and at Luton; more particularly a rare specimen in the latter collection, of the interior of a church, with figures by Philip Wouwerman. The small but exquisite picture called "*Les petits canards*," which Smith, in 1834, valued at 150 guineas, sold in 1844 for 360 guineas, at Harman's sale.

It should be added that the Louvre, as well as the Gallery of the Hermitage, contains some very fine Ruisdaels.—*Ed.*]

† [Hobbema is supposed to have been born about 1611, and to have died about 1670; the latest date on any picture, with one ex-

dael. His pictures of forest scenery, some representing nature in undisturbed repose, and others with cottages or ruins breaking in upon her solitude, are executed throughout with admirable force. In the Berlin, Munich, and Vienna Galleries there are excellent pictures by him.

- 12 Another scholar of Ruisdael was *J. R. de Vries*. His pictures imitate Flemish nature in all its varieties,

ception, is 1669: that single exception bears the year 1689, but Mr. Smith doubts it being his own hand. (Smith's Cat. rais. p. 113.) The greater number of Hobbema's known works are in this country: in the Louvre there is not a single specimen.

The Dulwich Gallery possesses three pictures attributed to him; the Queen's collection two; but Waagen says that probably no collection can compete with that of Sir Robert Peel, which contains four of these scarce productions of art. That of the ruins of Brederode, (No. 59, Smith's Catalogue) sold in 1825 for 880*l.*; the Watermill cost its present owner 500 guineas; whilst the view of Middleharnis, which sold at Dort in 1815 for 90*l.*, fetched 800*l.* in London in 1828. Mr. Harman's picture of Peasants crossing a ford, was bought for 740 guineas in 1827: in 1844, at the sale of that gentleman's pictures, it was sold to Baron Rothschild for 1850*l.* It is believed that Mr. Holford gave a much larger sum for his picture. A Hobbema, at Cardinal Fesch's sale, has this year (1845) fetched 8,000 scudi. Lord Francis Egerton has three Hobbemas; the Marquis of Westminster two very fine ones, which are this year exhibited in the British Institution. Others will be found in the galleries of Lord Ashburton, Lord Lansdowne, Mr. Higginson, Mr. Wells and Mr. Hope; but one of the most brilliant of this master's known works is said to be that belonging to Lord Hatherton, (see Waagen, England, ii. s. 208.) Lady Ford, in Park Street, is also the owner of a very fine one. Mr. Buchanan, writing in 1824, says, "Fifty years ago, a fine picture by Hobbema was considered well sold at from 50*l.* to 100*l.*, while a landscape by velvet Breughel would fetch from 100*l.* to 150*l.*; now, a fine picture by Hobbema will bring 500*l.*, while a landscape by Breughel is well sold for 50*l.*."—Memoirs, ii. p. 304.—ED.]

and the composition consists of quiet hills, or wooded valleys enlivened with mills, or buildings of a former day applied in a picturesque manner to the wants of the present. They are always clever, although in some parts deficient in spirit. The Berlin Museum and Mu-
 13
 nich Gallery both contain examples of his works. Various other artists, among whom were *Joh. Looten* and *A. van Borsum*, followed the same general line of art.

§ LXVI. The style of *Aldert van Everdingen* (1621 1
 —1675), is peculiar as compared with that of the artists already named. He delighted in grand and romantic compositions of a northern character, such as high mountains overgrown with firs, enlivened by rushing waterfalls, and clothed in the solemn colouring of autumn. The studies for these pictures were made during his wanderings among the mountains of Norway. His compositions are distinguished from those of a similar character by *Ruisdael*, inasmuch as they want that mysterious feeling poured forth from the inmost soul of the artist; and they owe their poetic character rather to the grandeur of the lines and the form of their mountains. In this respect they are conceived in the same spirit as the works of *Poussin*, but they differ essentially from the pictures of that master, by their northern feeling for the individual features of nature, and by their careful execution. Everdingen's pictures 2
 are not rare—there are a considerable number of them in the galleries of Berlin, Dresden, Munich, and Vienna.

§ LXVII. The Dutch marine painting may be consi- 1

dered as a subordinate branch of their native school of landscape. The sea is a second home to the Hollander; to it he is indebted for all the power and prosperity of his happier time, and it is familiar to him in every aspect—in its calm repose and in its wild and overwhelming violence.

- In the earlier part of the seventeenth century, the simple imitation of the objects around them was, in sea pieces as in landscape, the first aim of the Dutch artists.
- 2 To this class belong *Adam Willarts*, by whom there is a picture of a sea-shore in the Low Countries in the
- 3 Berlin Museum, and *John Parcellis*. There is a painting by the latter in the Imperial Collection of Vienna, the handling of which approaches to the works of J.
- 4 van Goyen. *J. van de Capelle* is more important. The Berlin Museum contains an excellent picture by him of a calm sea in the warm light of evening—ships are lying at rest with their sails spread out to dry, whilst not a breath of air stirs in their loose folds.
- 5 About the middle of this century the number of marine painters greatly increased. *John Peters* (1625,) by whom there is a *Storm at Sea* in the Munich Gallery, reminds us of the manner of Parcellis, whilst his brother, *Bonaventura Peters* (1614—1652), is still better
- 6 known by his pictures of the same class. An excellent specimen of him is to be seen in the Imperial Gallery of
- 7 Vienna. *Andreas Smit* was a capital master, and there is a large sea-piece by him in the Berlin Gallery. The composition is enlivened by several ships—the storm is getting up, and the waves are rising with a heavy swell.
- 8 *Simon de Vlieger*, *H. von Antem*, and others, are also clever artists of this class.

The most celebrated among the marine painters is *Ludolf Backhuisen** (1631—1709). In some of his pictures which represent a lightly agitated sea, with ships riding gaily over it and reflected in the waves, the handling is highly finished and soft; the brilliant colours of the air and sea increase the cheerfulness of the scene, and the whole has the character of a beautiful cabinet picture. Pictures of this kind are to be found in various galleries, as in the Berlin Museum (2nd div. No. 387,) at Munich, in the Pitti Palace at Florence, and elsewhere. In others this delicate handling would 10 have been inappropriate, and here a more energetic execution gives its full force to the power of the elements. It is on his highly poetic conception of sea-storms in pictures of this class that the fame of Backhuisen particularly rests. The Berlin Museum 11 possesses two masterly works of this kind, both representing a violent storm at the entrance of a harbour. One (2nd div. No. 382) is of a large size. Waves like mountains break upon the shore, whilst one large ship is tossed wildly aloft, and has just been hurled into the harbour, and another seems about to founder: men are seen struggling to save themselves

* [Sir Robert Peel has a view of the mouth of the Thames by Backhuisen, and another picture; there is a very fine picture of this master, representing a gale off the Brill, in her Majesty's private gallery. Lord Francis Egerton possesses two specimens of this master, and Lord Ashburton the same number; others will be found in Mr. Hope's collection. The Backhuisen in Mr. Harman's sale, in 1844, sold for 515 guineas. A picture of Backhuisen's, said to be his *chef-d'œuvre*, has just fetched 21,500 francs at Cardinal's Fesch's sale. (See *Athenæum*, 1845, p. 525.—ED.)

and the goods which have been thrown into the sea.
 12 But the small picture is superior to this (2nd div. No. 356): in it the whole effect is more concentrated, and produces a still more direct impression on the feelings. The water is extremely well painted; the waves drive fearfully along, lashed wildly by the storm, and the clouds sweep by in dark masses, whilst a sailing vessel is driven with terrible violence into the harbour*.

* [By a strange omission the author has neglected to notice *William van der Velde* the younger, the greatest of all marine painters.

There were two masters of this name in the same department of art, the father and the son. The former was born at Leyden, in 1610, and lived to the age of 83; during a great part of his life he resided in this country. The son was born at Amsterdam in 1633, and was instructed by his father, and by Simon de Vlieger, but worked in England, where the finest of his pictures still remain, and still bear the reputation which they have always enjoyed. He died in 1707.

There are two pictures by the younger van der Velde in the National Gallery, and several at Dulwich, but his excellence must not be judged of by these specimens alone, or by the pictures attributed to him at Hampton Court. Waagen speaks of two van der Veldes belonging to the Duke of Devonshire, but dwells more especially on the collections of Sir Robert Peel and Lord Francis Egerton. The former contains no less than eight works of this master; the latter seven. The Queen's private gallery includes four.

Besides these, the collections of Sir Abraham Hume, Lord Ashburton, Mr. Hope, the Earl of Radnor, the Earl of Pembroke, the Earl of Mount Edgumbe, and other private galleries, explain the reason of what Rathgeber (s. 201) says to the effect, that works of v. der Velde are rare on the continent, even in Holland, having been almost all bought up for this country. The prices which they continue to fetch may be inferred from those paid at Mr. Harman's sale, where the picture known as "*Le coup de canon*," brought 1,380 guineas. A smaller storm was bought by Mr. Hig-

The masterly power with which J. Ruysdael also¹³ treated this branch of painting, was such, that he well sustains a comparison with Backhuysen. This has already been alluded to (§ LXV. 9).

There are other marine painters of the latter part of¹⁴ the seventeenth century, who are less important, and who aimed rather at a simple imitation of nature than a poetic treatment of their subject. Among these are *P. van Beck*, *M. Maddersteg*, and *W. Vitringa*.

§ LXVIII. We must conclude with the architectural¹ painters of the Low Countries. The effect of their pictures depends for the most part on a careful observation

ginson for 470 guineas, and the same gentleman possesses, it is believed, the van der Velde formerly belonging to Lord Lichfield, for which Mr. Farrer, the dealer, paid 1,248*l*.

It is, perhaps, singular that the author of a late work on Modern Landscape painting, with his general knowledge both of art and nature, should consider van der Velde and Backhuysen as possessing no sort of claim of any kind to their reputation as marine painters: it is equally singular, after stating in his preface that he possesses a familiar acquaintance with every important work of art between Antwerp and Naples, that he should at p. 338 (2nd edit.) express himself to the following effect:—"I wish Ruysdael had painted one or two rough seas." He might have recollected the fine picture in the Louvre, besides which there is that in the Berlin Museum, (see § LXV. 9,) and the picture of vessels beating into harbour, purchased by the Marquis of Lansdowne for 535*l*. Perhaps too the fact that the great modern painter, who may be called the hero of this most instructive book, himself gave to a sea-piece the fancy name of "Port Ruysdael," might have suggested the probability of the Dutch master having actually executed some work in this department. I allude with less scruple to a trifling oversight of this kind, because I fully acknowledge the obligations which the author has conferred on every lover of art.—ED.]

of aërial perspective, and on the variety and beauty of their lights; but that which may be called the historical element of this line of art, *i. e.*, the operation of time on the surface of the stones, and other points of the same kind, are generally not much attended to in their works.

2. The first master who distinguished himself so early as the close of the sixteenth century, is *Peter Neefs, the elder**. His usual subjects are the interiors of gothic churches, whose solemn darkness is partially illuminated by torches and tapers. The handling is remarkably fine and delicate. His view of the Cathedral of Antwerp, in the Dresden Gallery, is an excellent picture of the kind. There are others in the Galleries of Vienna and Munich.
- 5 *Peter Saenredam* (b. 1597) is a decided imitator of Neefs. *H. van Steenwyck, the younger*, who flourished about the middle of the sixteenth century, was also an excellent artist in this department. His favourite sub-

* [There were two architectural painters, father and son, of the name of Neefs, and two of the name of Steenwyck; the Christian names of both these Steenwycks was Henry, but there was a painter of still-life of the name of *Nicholas Steenwyck*. Henry Steenwyck, the younger, who had been confounded with this Nicholas, died in England. According to Fiorillo, old Neefs far excelled his son, and both the Steenwycks, as an architectural painter; he was the pupil of the elder Steenwyck, who had himself derived his instruction from *John de Vries*. Compare Walpole, vol. ii. p. 240. Fiorillo, *Gesch. d. z. k. in Deutschland*, vol. ii. s. 515, 545.

Pictures by Neefs and Steenwyck will be found at Hampton Court, at Windsor, and in the Dulwich Gallery, as well as in private collections in this country, as for instance, at Blenheim, at Warwick Castle, and in the Bridgwater Gallery.—ED.]

jects are gloomy prisons, heavily vaulted, the lighting up of which is managed by figures of various kinds. Sometimes it is the angel, resplendent with light, who delivers Peter; sometimes a gaoler with a torch visiting the prisoners. His touch is broad and free. Good 6 pictures by him are in the Berlin Museum and the Imperial Gallery of Vienna.

The following artists painted the interiors of churches 7 in the decorated Italian style, or palaces adorned with columns, or the cheerful apartments of a dwelling-house,—*Blik, J. B. van Bassen, D. van Deelen, E. de Witte. Joh. Ghering*, and others *. *J. Van der Hey-* 8 *den*, about the close of the seventeenth century, distinguished himself particularly by his pleasing and highly finished pictures of public squares, with the buildings in the precise character of his native country.

CHAPTER IV.

ANIMAL PAINTING.—STILL LIFE, ETC. ETC. ETC.

§ LXIX. IN the seventeenth century, just as genre and landscape emancipated themselves from the supremacy of historical painting, so did other and still more subordinate branches of art, in like manner and at the same time, assert their independence. Subjects

* [Our author ought perhaps to have mentioned *Jacob de Wit*, of Amsterdam, b. 1698, d. 1754, who showed peculiar skill as a decorative painter in the imitation of bas-reliefs, and executed the large picture of Moses in the Town-House of Amsterdam. See Fiorillo iii. s. 352. Compare Niebuhr, *Nachgelassene Schriften*, s. 73, 74.—ED.]

which had formerly served as mere ornament, or as accessories, were now treated independently, and formed separate lines of art in themselves. Among these we must first name the department of animal painting. The pastoral works already mentioned (§ LXIII.) are mainly distinguished from pictures in this style by a certain predominance of the landscape which gives a character to the whole, whilst the immediate object of the animal painter is the representation of animal nature for its own sake. That there should be transitions from one style to the other is natural, and some have been already noticed.

The animals of chase form the principal subjects of animal painting as such, and the pictures are generally of large dimensions, such as might be executed for the embellishment of splendid hunting-seats. The animals are sometimes exhibited in all the wild action of their native state, and sometimes dead, as trophies of a successful chase. The greatest master of the class is *P. Snijders** (1579—1657), the friend of Rubens, and often his assistant in this department of art; while, on the other hand, the human figures in Snijders's pictures are frequently painted by Rubens. The wild animation of hunting scenes—a stag pursued by the dogs—a boar

* [The Grosvenor Gallery contains a fine Lion hunt and Bear hunt, by Snijders, as well as a picture by John Fyt; other pictures attributed to Snijders will be found at Hampton Court, and in private collections in this country: the Duke of Northumberland and Lord Shrewsbury are among those who possess fine specimens. There is, I am told, a very fine picture by Snijders known as "The Beggar of Antwerp" at Slindon in Sussex, the seat of Lord Newburgh.—ED.]

hunt—or a battle between bears and hounds, with all the expression of animal rage and passion,—these are the subjects in which the talent of this artist appears peculiarly pre-eminent. The Dresden and Vienna 3 Galleries, as well as the Berlin Museum, contain admirable pictures of the kind. In other works of this class, fine groups of dead game, executed with the greatest truth to individual nature, are brought before us.

Another excellent artist in the same department, is 4 *John Fyt* (1625—1700). A picture by him of a roe-deer pursued by a pack of fierce hounds, in the Berlin Museum, conveys a wonderful impression of excited animal life. His pictures of dead animals are more common.

Among the animal painters of the same period, were —*Carl Rutharts*, by whom there is a Stag and Bear 5 hunt, admirably executed, in the Berlin Museum—*Lilienbergh*—but above all *J. Weenix* (1644—1719). 6 The latter is distinguished for his wild and tame birds, alive and dead.

Melchior Hondekoeter (1636—1695) is celebrated for 7 his poultry yards, to which he frequently gives an interest by some particular circumstance. As an instance may be noticed a picture in the Dresden Gallery, in which a bird of prey is in the act of carrying off a chicken, whilst cocks and hens put themselves in threatening attitudes of defence.

Peter Caulitz, a German contemporary master, may 8 be added: there is an excellent Poultry yard by him in the Berlin Museum, in which a turkey and a do-

mestic cock appear to dispute the supremacy of the dunghill.

- 9 A little later lived at Augsburg the famous animal painter, *J. Elias Ridinger** (1695—1767). His pictures are generally of small size, and are not very common; he is better known to the friends of the chase by his very numerous engravings. Every species of animal, and all the various circumstances of hunting, are treated in these; but it is in the nature and life of deer that he appears to delight most, and in this he has obtained the greatest mastery. In Ridinger's works the landscape again becomes a more important feature, and, although treated somewhat in a conventional manner, it still is not deficient in fine feeling.

- 1 § LXX. Besides these pictures, which represent the animal, if not always in life and motion, yet at any rate clad in all the beauty of its soft and glossy skin, or adorned with its varied plumage, there is a class of works to be noticed, which seem to belong less to the festive hall of the sportsman than to the kitchen or the slaughter-house. The animals hanging up, ready flayed, surrounded by kitchen utensils and different kinds of food—all imitated faithfully and with the greatest care—may perhaps be held, in their way, to excite the spectator to anticipate the banquet which is to come.

* [The Marquis of Westminster possesses a specimen of Ridinger's pictures. The name of *Abraham Hondius* (b. 1638, d. 1691,) ought at least to have been noticed in the text as a distinguished painter of animals, though he did not confine himself to this branch of the art. His etchings are well known.—ED.]

It will suffice to name one master of this class, *Lansaeck*, by whom there is a good picture, among many similar ones, in the Berlin Museum.

To complete the arrangements of the table, there are 3 good pictures of fish also to be found, such as those at Berlin by *Adrieanssen* and *Gillis*, masters of the middle of the seventeenth century.

§ LXXI. Large tables spread for a feast, but at 1 which the persons concerned do not play the chief part, as they do in the pictures of J. Jordaens, are rare as subjects; but of "Breakfast pieces," as they are termed, on the contrary, Dutch art displays an extraordinary number: this difference, perhaps, is natural, for the more unpretending and homely subjects would excite agreeable feelings in the spectator, whilst too large a number of inviting objects might only disquiet his tastes and provoke his appetite. In these pictures costly cups and ewers, beautiful glass with sparkling wine, the most inviting pâtés, juicy fruits, lobsters, crabs, and glittering oysters, are formed into an agreeable whole; all the solid mid-day dainties which the old masters had enjoyed with one or the other of their boon companions, are embodied for the latest posterity as examples of their good taste in eating. Among the names of the artists who distinguished themselves in these works of "still life," are *Adrieanssen*, *Peter Nason*, 2 *Wm. van Aelst*, *Vigor van Heeda*, and *Th. Apshoven*, all of whom flourished in the second half of the seventeenth century. The galleries of Berlin, Dresden, and Vienna, are rich in their works.

1 § LXXII. We shall close our review of the old schools of art in the Low Countries, with the mention of those pieces in which the flowers, with their cheerful swarms of little insects, seem to blossom on in all the joyous brilliancy of unfading spring.

2 John Breughel, as we have said (§ LVIII. 9), had practised flower painting, and hence received the name of Flower Breughel, but his pictures of this class are de-
 3 ficient in effect as a whole. His scholar, *Daniel Seghers* (1590—1660), was a more important master. The arrangement of his flower-pieces is simple and pleasing, and the disposition of the colours is extremely harmonious. The flowers generally form a border round other objects, as for instance, two pictures in the Berlin Museum contain in the centre bas-reliefs in chiaro-
 4 scuro, from the hand of Erasmus Quellinus. *J. David de Heem* (1600—1674), painted flowers and fruit with the utmost neatness and finish. The composition is always arranged with the greatest taste, and charms the eye by the purest harmony of brilliant colours. A con-
 5 siderable number of his works are in the Dresden Gallery, and one of great merit is in the Berlin Museum. In it a rich, boldly-painted wreath of flowers and fruit encloses a stone frame neatly carved, in the centre of which is now inserted a modern picture by Prof. Begas.
 7 A peculiar poetic feeling pervades a large picture of de Heem, in the Imperial Gallery of Vienna. The sacramental cup, with the host, is placed in a niche and surrounded by rich wreaths of flowers and fruit. Thus the loveliest productions of nature are treated as
 8 the sacrifice which is offered to the Deity. *Abraham*

Mignon, of Frankfort, *Maria van Osterwyck*, and others, were excellent scholars of *de Heem*. *Rachel Ruysch*, 9 the celebrated flower-painter, flourished at a later period (1664—1750). Her splendid pictures are executed with the greatest delicacy, but not always with sufficient attention to the harmony of the whole composition. The works of *John van Huysum* (1682— 10 1749), are as highly finished, and are treated with greater force and freedom. Pictures by both these last are to be found at Dresden and Berlin.

Works of this class have generally the character of 11 brilliant decorations, but some are more simple, and represent what may be called the still life of field-plants, under whose friendly shelter, beetles and lizards, little birds and snakes, pass their unheeded existence. An 12 excellent picture of the kind, by *O. M. van Schrieck* (1613—1673), in the Berlin Museum, may be cited as an example of the style.

CHAPTER V.

A GLANCE AT MODERN ART IN THE NETHERLANDS.

§ LXXIII. WITH the exception of the artists already 1 named, some of whom flourished after 1700, it cannot be said that the Low Countries produced any master of great importance in the eighteenth century. Belgium has followed the example of French art, beginning with the same feeble mannerism which prevailed in France

during the greater part of the last century. In the second half of this period, however, *Andrew Lens*, of Ghent, is sometimes distinguished by a feeling of greater tenderness, and deserves to be remarked as

2 an artist, in spite of all his conventional stiffness. The Annunciation in St. Michael's Church, Ghent, is one of his works. At the close of the century, the Belgian artists in like manner followed David, among whose scholars *Joseph Paelinck*, of Ghent, must be mentioned.

3 At present the Belgian artists appear to be subject to the influence of the romantic school of France, one of whose most zealous and spirited adherents is to be found in *Wappers*, of Brussels.

4 The artists of Holland, on the contrary, have lately taken the path of their forefathers of the seventeenth century, and have followed it out with peculiar success. They are distinguished by the same spirited and faithful imitation of nature, the same truth and life, and these qualities give a character of completeness to the

5 greater number of their works. This particularly applies to their landscapes, among which those of *Koe-koek*, *Schelfhout*, and *Schotel* (the works of the last are

6 sea-pieces), have gained a high reputation. In landscape and genre scenes, *Moerenhout* also is distinguished by a handling as soft as it is spirited. In historical

7 painting, *Eeckhout* the younger deserves notice; he, like the older artist of the same name, has imitated Rembrandt with tolerable success.

ADDITIONS AND CORRECTIONS.

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48. Last line, *omit To*—p. 49, first line, *for these read The*.
71. Note. Since this book was printed I have learnt that M. Nieuwenbuys, in his "Catalogue of the King of Holland's Pictures," published in 1843, had identified the picture by v. Eyck, in the National Gallery, with that mentioned by v. Mander. I was ignorant of this fact, having never seen the Catalogue in question.
72. Note. The Altar-piece in the Hôtel Dieu, at Beaune, is attributed to Roger of Bruges, by Passavant, in the *Kunstblatt*. July, 1843. No. 59.
81. Note. *For Bruges read Burgos*.
- Passavant, in the Number of the *Kunstblatt* referred to, says that M. Nieuwenbuys, of Brussels, bought this Altar-piece from a French wine merchant, who had taken it over to London, and there asked an extravagant price for it, viz. 3000*l*.
82. Line 13, *for Brettendorf, read Bettendorf*.
236. I regret to observe that the name "*van Dyck*" or "*Vandyck*" has not been always written in the same manner in the text and notes; the same observation will apply to van der Werf, and perhaps to some other names.
242. Chatsworth and Woburn should have been added to the list of great mansions containing fine portraits by Vandyck. Worksop is, I believe, dismantled, and the pictures have been removed.
 I have alluded to the division of the noble collection of portraits by Vandyck, formerly belonging to the Chancellor Clarendon. This division took place between the two co-heiresses of Henry, third Earl of Clarendon, and second Earl of Rochester. Catherine, Duchess of Queensbury, one of the two, left her share to her husband's family, and they thus passed into the hands of Lord William Douglas, second son of the first Duke of Queensbury. They are now at Bothwell Castle, in Lanarkshire.
245. Some of the finest portraits by F. Hals are in the Town-house at Haarlem.

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261. Waagen holds the Daniel in the Lions' Den, at Kedleston Hall, which bears the name of Rembrandt, to be a first-rate picture by Solomon Koning.

270. *For* Vinckenbooms *read* Vinckebooms.

305. Note. *For* Champernorne *read* Champernowne.

344. Note. It may be interesting to add some further particulars respecting the pictures by William van der Velde, at Mount Edgecumbe. There are eight of them, and all are supposed to have been painted in the neighbourhood by the order of Sir Richard Edgecumbe. The largest and most remarkable represents the Royal Charles, bearing the standard of England, (James Duke of York, Lord High Admiral, being then on board her,) and the Grand Britannia, bearing the flag of Lord Sandwich, whose daughter Sir Richard Edgecumbe married. There are several other ships in the distance. The Earl of Mount Edgecumbe possesses the original sketches of these two ships, as well as Sir Richard Edgecumbe's letter to van der Velde, and the artist's answer, with reference to the picture to be painted.

The collections referred to as at Luton and at Corsham will no longer, I believe, be found in those mansions; and a portion, at any rate, of Mr. Beckford's collection has been lately sold.

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Since the first establishment of my house in 1709, there has never been any partner in the business who did not bear the name of FARINA, nor has the manufacture of a second and cheaper quality of EAU DE COLOGNE ever been attempted. Since 1828, however, several inhabitants of Cologne have entered into engagements with Italians of the name of Farina, and, by employing that name, have succeeded to a very great extent in foisting an inferior and spurious article upon the Public.

But they have in this rivalry in trade not been satisfied with the mere usurpation of my name, the concluding phrase, "*opposite the Julich's Place,*" which had so long existed my especial property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite,*" and more than one settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place.*" When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near,*" with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite — Place, or Market,*" on their address cards or labels, speculating with respect to the proper name "*Julich,*" on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1709, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and that it may be the more easily recognised, I have put up the arms of England, Russia, &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets de place, and others, who receive bribes from the vendors of the many spurious compounds sold under my name.

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- | | | | |
|-------|-----------------|---|---|
| 1816. | June 18. | { | H. M. ADELAIDE, QUEEN DOWAGER OF GREAT BRITAIN, accompanied by His Highness PRINCE EDWARD OF SAXE WEIMAR, LORD and LADY BARRINGTON, SIR DAVID DAVIS, M.D., Rev. J. R. WOOD, M.A., CAPTAIN TAYLOR, &c. &c., honoured the above establishment with a THREE DAYS' VISIT. |
| 1818. | May | . | H. R. H. the DUKE OF CAMBRIDGE and Suite. |
| 1825. | March and Sept. | } | H. R. H. the DUKE and DUCHESS OF CLARENCE and Suite. |
| 1834. | July | { | H. M. QUEEN ADELAIDE, accompanied by the EARL and COUNTESS OF EBBOL, EARL and COUNTESS OF DENBIGH, EARL and COUNTESS HOWE, &c. |
| 1836. | Aug. | . | H. R. H. the DUCHESS OF GLOUCESTER and Suite. |
| 1837. | July | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| 1839. | Nov. | . | H. R. H. the PRINCE GEORGE OF CAMBRIDGE and Suite. |
| — | Nov. | { | H. R. H. PRINCE ALBERT OF SAXE COBURG GOTHA, accompanied by PRINCE ERNEST OF SAXE COBURG GOTHA, and their Suite. |
| 1840 | | { | H. R. H. the DUCHESS OF CAMBRIDGE, accompanied by the PRINCESS AUGUSTA OF CAMBRIDGE, and their Suite. |
| 1841 | | { | H. R. H. the DUCHESS OF KENT and Suite, accompanied by H. S. H. the PRINCE OF LEININGEN. |
| 1841 | | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| — | | . | H. R. H. PRINCESS CAROLINA OF CAMBRIDGE. |
| 1844 | | . | H. R. H. the DUCHESS OF CAMBRIDGE and Suite. |
| — | | . | H. R. H. PRINCESS MARY OF CAMBRIDGE. |
| 1845. | June | { | H. R. H. the DUCHESS OF KENT and Suite, accompanied by H. S. H. the PRINCE OF LEININGEN. |
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